THE NEW YORK DRAMATIC MIRROR

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J. K. EMMET.

AT THE THEATRES.

Windsor.—*She Couldn't Marry Three*

Produced [illegible] by John J. Kennedy.

Bess	Lillian Kennedy
Bob Backus	John J. Kennedy
Dave Holt	E. P. Sullivan
Richard Kingston	Lawren e Williams
James Meredith	George W. Barbier
Sir William Mortcland	Joan S. Bristor
Caleb Bradford	Ted Irving
Tom Speedy	William Heckman
Amy Sedgewick	Virginia Russell
Aunt Tabitha	Leonora Hassen
Peggy Holt	Emilie Edwards

She Couldn't Marry Three was the name of the piece produced by Lillian Kennedy and her company at the Windsor Theatre on Monday night. It is from the pen of John J. Kennedy, a brother of the star, and has evidently been written as a vehicle to set forth the capabilities of the somewhat Lotta-like little soubrette.

Miss Kennedy possesses an attractive face and a most comely figure. She can sing fairly well, and dances neatly and with grace.

The quality of the comedy, however, did not afford her an opportunity to display her talents to the fullest extent, and this fact alone must be borne in mind in extenuation of various shortcomings.

The plot of the play is of the conventional order. A young and pretty, but uneducated fisher girl, saves the life of an aristocrat, sojourning near her home. She subsequently marries him in preference to two of her more humble suitors.

Then she goes to her husband's baronial residence and experiences the usual vicissitudes of the untutored in such positions. After many tribulations and sufferings, mingled with numerous surprises and conflicts, all ends happily.

The members of the supporting cast were adequate to the requirements of their respective roles. John J. Kennedy as Bob Backus, and E. P. Sullivan as Dave Holt, were quite good.

Leonora Hassen as Aunt Tabitha, a typical old maid, acted the part conscientiously, and created considerable amusement.

The scenery and effects, although designed to prove startling and of absorbing interest, did not rouse much enthusiasm in the audience.

Next week, The Fire Patrol.

People's.—*Fabio Romani.*

The inauguration of the season at H. C. Miner's Theatre occurred last Saturday night.

This popular East Side amusement resort has been thoroughly renovated, both internally and externally, and the decorations are tasteful and elegant.

A large and enthusiastic audience assembled to see Fabio Romani, the spectacular melodrama adapted from Correlli's novel, "The Vendetta," and seen during past seasons at East Side theatres.

But little can be said in commendation of the construction or the dialogue of the play. However, it is well equipped with attractive costumes and scenery, which render it a popular attraction with the patrons of this house.

Of the cast, Frances Field is deserving of special mention for her natural and graceful performance of Nina, and so is Charles L. Farwell, for his strong characterization of Respetti, the rag-picker. The rest of the company were acceptable.

Garden.—*Dr. Jekyll and Mr. Hyde.*

Richard Mansfield revived Dr. Jekyll and Mr. Hyde at the Garden Theatre last Saturday night. Mr. Mansfield played the dual role with the same remarkable gift of characterization that won for him critical approval in this play on its first production in this country a few years ago.

The other members of the cast were fully up to the requirements of their respective roles.

The piece has now been added to Mr. Mansfield's regular repertoire, and is to be presented at the Garden Theatre every Tuesday and Saturday evenings until further notice.

At other Houses.

A Fair Rebel is performed nightly to well-pleased auditors at the Fourteenth Street Theatre.

This is the last week of A High Roller at the Bijou.

The hundredth performance of Wang at the Broadway Theatre was commemorated, last Friday night, with the distribution of appropriate souvenirs in the form of a reproduction in bronze of the frisky elephant that has been such an important factor in the success of the piece.

Lillian Russell will continue to appear in The Grand Duchess at the Casino until and including the Thursday night performance. She will rest on Friday, as she sails for Europe on the *Saale* the day following. Miss Russell is to be replaced at the Friday, Saturday, and Monday night performances by her understudy, Villa Knox. The production of Indigo has been deferred until next Tuesday evening.

Rose Coghlan will open the Park Theatre on Thursday night with the production of Dorothy's Dilemma.

Jane is in its third week at the Madison Square.

The hundredth performance of The Tar and the Tartar to be celebrated at Palmer's this (Tuesday) evening bears ample testimony to the box-office prosperity of this mirth-provoking opera. The inevitable souvenir is to be distributed, and the interior of the house has been handsomely decorated with flags and streamers. The audience and the auditorium are to be subjected to a flash-light photograph at the end of the second act.

The Thomas Orchestra is to be replaced this (Tuesday) evening at the Madison Square Garden Amphitheatre by Innes' military band of one hundred performers. Carl Streitman and Annie Louise Tanner are announced as the soloists for the popular concerts of the current week.

Tony Pastor's is enlivened this week with an amusing variety entertainment. Among the specialty performers are Frank Bush, Lottie Gilson, Weber and Fields, Isabella Ward, and Wems and Coynes.

The current bill at Koster and Bial's Concert Hall includes the Toulousain Quartette and Cyclops and Sandow, the strong men. Fred. Solomon's new burlesque, Dick Whittington and his Cat, has made an apparent hit, and will be presented for some time to come.

DEBUT OF J. K. EMMET.

Fritz in Ireland. H. R. Jacobs' Opera House, Paterson, N. J. Drama in prologue and three acts. Produced Monday, Aug. 17.

Fritz	J. K. Emmet
Captain O'Donnell	Mason Mitchell
Lord Seaton	Sydney Price
Lawyer Prigsins	George Renford
Thomas Goldfinger	C. M. McDonald
Splodger	J. A. Wilks
Charles Seaton	H. W. Brinkley
Patrick Black	M. C. Utter
Annette	Helen Sedgwick
Gitta	
Judy	Miss Lytton
Lady Sophia	Laura Howe
Louise	Louise Calder
Old Hag	Alice Spencer
Lena	Baby Spencer

J. K. Emmet, the son of the late comedian of that name, made his début as a star, last night, at Jacobs' Theatre in Paterson.

About one hundred and fifty of young Emmet's friends and the representatives of most of the New York and Brooklyn papers and of the Associated Press were in the audience.

Between the second and third acts of the play, the press delegation called upon the actor in his dressing-room. Numerous floral pieces were handed over the footlights. During the evening telegrams wishing prosperity to "the son of his father" were received.

Fritz in Ireland is too well known a play to call for comment at this time. For more than twenty years the Emmet that is dead was its central figure. The light in his eye and the smile on his lips cast a glow over it that made it a beacon for American dollars.

Young Emmet knowing that his own acting would be gauged by the acting of his father, has taken the precaution to strengthen the play in all its accessories in order that on the intrinsic merit of the situations his own success would depend. At no time was he independent of the cast and the action. His specialty acts arose from the situations of the play.

Among the new features introduced are a set of chimes, zither accompaniments, an organ to accompany the quartette of male voices, and several striking tableaux.

One of the largest houses of the season greeted Marie Hubert Frohman and her excellent company in "The Witch" last evening. The play was admirably acted.—*New York Herald, May 19, 1891.****

PROFESSIONAL DOINGS.

John W. Lisch will be the basso in The Two Johns company.

Kate Alma has been engaged by George Munroe for Aunt Bridget's Baby company.

Harry Evitsor, the veteran actor, has been engaged for E. H. Sothern's company.

Henry Arthur Jones expects to arrive in New York in time to direct the last week of the rehearsals of The Dancing Girl.

Oliver Doud, a nephew of Oliver Doud Byron, and who had the reputation of being a good stage-manager, is now in the insane ward of Bellevue Hospital, New York. He was recently sent to St. Vincent's Hospital by the Actors' Fund. It is probable that Mr. Doud will recover after he has thoroughly recuperated.

Harry Braham arrived from Europe on the *City of Paris* on Aug. 12.

Arrangements for a six weeks' tour in England, beginning in June, 1892, have been completed for Sadie Scanlan. An excellent tour of this country for this season has been booked.

John D. Gilbert has been engaged to play the part originally played by De Wolf Hopper in Castles in the Air. This burletta will begin its tour at the new Bedford Avenue Academy, Brooklyn, next week.

Frederic W. Sydney, the actor and playwright, arrived from Europe on the *Wyoming* last week.

Celia Pollock, a contralto, has been engaged for the burletta in which Carmencita is introduced on tour. Miss Pollock was with Ship Ahoy last season.

Charles T Atwood will be the advance agent of W. J. Scanlan.

Augustus Pitou is spending his nights at Coney Island.

William Jerome, the topical song writer, who wrote "He Never Came Back," which Eddie Foy is singing with *eclat* in Chicago, is "negotiating with a prominent manager"—we really think quotation marks should go around that—with the idea of introducing songs into the said manager's farce-comedy.

J. H. Haverly has slid gently back into management. He has the direction of The Volunteer and Emerson's Minstrels now. What next?

Donald Sudd, the author of A Woman Hero, has sold to a Boston actress The Martyr Mother, an adaptation of D'Ennery's Martyr.

Manager Krogh, of The Hustler company, came to this city on Friday, and paid fares for his company through to the Pacific coast. The amount paid is said to be $5,300.

The initial season of Augustus Pitou's stock company will begin at Minneapolis, on Sept. 14, in Clyde Fitch's A Modern Match.

Nellie Taylor, a member of A Jolly Surprise company, which is rehearsing in this city, was sun-struck last Tuesday.

Grace Morello, who played Louise Michel in the production of Rose Michel which opened the Windsor Theatre, last week, is a pupil of Rose Eytinge. Miss Eytinge has warm praise for the young girl.

The Western Passenger Association met recently in Kansas City and considered with a show of favor a proposal to adopt a rate of two cents a mile to theatrical companies traveling over their lines. A committee was appointed to report a special form of 2,000-mile tickets, to be sold at the two-cent rate. The matter will come up again at the September meeting of the Association.

Typographical Union, No. 6, will give a dramatic entertainment on Wednesday night of next week, at the Academy of Music. The proceeds will be devoted to the burial fund of the Union.

The souvenirs distributed at the Chicago Opera House on the seventy-fifth performance of Sinbad were in the form of portfolios containing lithographic reproductions of colored sketches of the principal characters.

Dr. Daly's company sailed for Europe on the *Fuerst Bismarck*, last Thursday. They will play one week in Paris and ten weeks in London. The New York season will begin in November.

The Serealle Mammoth Minstrels, who are to make a tour of South Africa, will sail from New York for London on Aug. 20.

Pennsylvania managers are disturbed by the recent decision of the Supreme Court in the case of Hayes versus the Coatesville Opera House Company. According to that decision halls and opera houses situated in Philadelphia and Allegheny counties are liable to a tax of $50 a year; elsewhere in the State the tax of $50 is to be collected from the traveling company in every county visited. The Pennsylvania papers fear that this extraordinary measure will keep many companies out of the State.

In addition to his spectacular production of Faust, Lewis Morrison this season will act Lizzie Vigoureux's version of the creepy Stranglers of Paris. New scenery, costumes and mechanical effects will be carried for both pieces.

Val. Dresser has been engaged as musical director of The Irish Visitors.

Edith Chapman, will play the leading part in The Charity Ball company.

Marks and Norman: "We heartily coincide with the views of the Musical Directors' Association organized through the influence of The Mirror."

Henry Graham has been engaged as musical director of Henshaw and Ten Broeck's company.

The Gotham City Male Quartette has been engaged for The County Fair road company.

Daniel Frohman's stock company act in Salt Lake City this week. Mr. Frohman says that its success on the Pacific coast is the greatest it has yet experienced.

Lewis Morrison closed, on Saturday night, a successful season at the San Francisco Alcazar Theatre. Mr. Morrison rests this week and begins his fifth consecutive season in Faust on the 24th inst. at San Jose. His tour is all booked, and includes all the large cities. He carries a complete equipment of scenery, and electrical and calcium effects. Edward J. Abram continues as Mr. Morrison's manager, a position he has filled for five years. John H. Garrison goes as business manager in advance, and Benjamin Baker is treasurer.

Mrs. Jessie Kunkell has just signed a contract with W. H. Daboll, the comedian, for the Corinne company.

J. H. Haverly has signed with Billy Emerson for a joint tour of high-class minstrelsy throughout the United States, Canada, Australia and Europe. They will open at the Olympic Theatre, St. Louis, on Saturday.

The first night of The Dancing Girl at the Lyceum has been deferred until Aug. 31.

It was by error that The Mirror stated last week that Edward Clifford, Willard Lee, George W. Thompson, Gus Hennessy, William A. McConnell, Ida Burroughs, Annie Anness, and Leslie and Nellie Edmonds would be members of Gracie Emmett's company this season. It should have read Katie Emmett's company, which is under Harry William's management.

Texas is good authority for the statement that the new theatre to be erected in Brooklyn will be completed by next Spring. Henry Weil has taken a second mortgage on the University Building at Washington and Tillary Streets, and has given his cheque for $100,000 to the Liebman Brothers. Edwin Knowles, of the Amphion Theatre, is to be the resident manager, and Daniel Frohman is to supply the attractions. Charles Frohman and Al. Hayman are also interested in the venture. It is said that the new house is to be leased to Daniel and Charles Frohman for two years at a rental of $20,000 a year.

Rosabel Morrison and her company have been rehearsing The Danger Signal at the Grand Opera House, Bridgeport, for the past week. She has been careful regarding the cast, and one or two of the company have been released, and others suited to the parts engaged. The Danger Signal is from the pen of Henry C. De Mille. Miss Morrison has engaged George W. Barnum, Paul Dresser, John F. De Giez, Frank Coltman, William L. West, M. Alexander, Tillie Barnum, Marjorie Leigh, and Helen Bell. Frank L. Verance will go in advance, and Edward J. Abram will be Miss Morrison's manager. There will be a carload of scenery, a full-sized locomotive, and a snow-plow. The route is entirely booked, and includes every large city.

Elsie Leslie will open her season in The Prince and the Pauper, under Daniel Frohman's management, at New Brunswick, N. J., on Oct. 12. Miss Leslie will play in the South as far as New Orleans, and will then return East. Her supporting company will be about the same as last season.

J. H. Ferris has returned from his Summer jaunt through Scotland and Ireland, and is rehearsing in The Corsican Brothers.

Rich and Harris, the Boston managers, have been obliged to seek greater facilities for the transaction of their theatrical ventures, and have, therefore, opened an office in New York, with Charles Frohman, where the general business of the firm will be conducted. For this season their business interests will centre in three Boston theatres—the Hollis Street, the Howard Athenæum, and the new Columbia. The latter is now in course of construction, and will open in October, with Charles Frohman's stock company. In addition, Rich and Harris also control A Straight Tip, with James T. Powers as the star; George Thatcher and the farce minstrel-comedy, Tuxedo, and a new farce by John J. McNally, called Boys and Girls.

The repertoire of Robert Downing consists of Sheridan Knowles' Virginius, The Gladiator, Damon and Pythias, Brutus; or, The Fall of Tarquin, Julius Cæsar, Katherine and Petruchio, and French Marriage. It is noticeable that Mr. Downing is the only one who will act Julius Cæsar this season. The last time the tragedy was seen in this city it was made additionally melancholy by the death of Lawrence Barrett.

Ethel Chase Sprague has resigned from Richard Mansfield's stock company.

W. A. Mack, who has been designated by some one or other, as an Irish nightingale, and who sang that, by this time, hackneyed song "Boys Together," in Aunt Bridget's Baby, will sing "Oh, What a Difference in the Morning!" in A Jolly Surprise. Lawler and Thornton will also be members of A Jolly Surprise company—to say nothing of the dog.

Lillian Russell, Carl Streitman and Tagliapietra are already quite "up" in their parts in Audran's La Cigale, although the opera will not be sung at the Garden Theatre until Oct. 26. Attalie Claire and Louis Harrison are in London, but they have received their parts by mail. They will come to America in a few weeks. J. W. Morrisey tells us that at even this date almost one thousand letters, applying for seats for the performances of the Lillian Russell company, have been received.

The Cleopatra Girdle is the name of the latest and most satisfactory corset ever invented. It has no equal. Ease, comfort and perfect form assured. An inspection will convince the most skeptical. Temporary manufactory and salesroom, 200 W. 43d St., cor. Broadway, New York.***

MUSICAL DIRECTORS ORGANIZE.

All leaders that desire to join the Musical Directors' Association of America are requested to send their names and permanent addresses to A. C. Pell, Secretary, care Dramatic Mirror.

The second meeting of orchestra leaders took place last Thursday afternoon at the MIRROR office. The attendance was good and the interest shown unmistakably sincere. The movement needs no recommendation to the leaders; as soon as its object is explained their enthusiasm is aroused.

The election of officers was the first business of the meeting. Jesse Williams was chosen president unanimously. The selection was undoubtedly wise, for Mr. Williams' position in the profession is highly respected and his experience, both at home and abroad, will be of great value to the Association. Moreover, Mr. Williams is permanently situated in New York, which will be another advantage.

Arthur C. Pell was elected secretary, another excellent choice. Not only is Mr. Pell a talented musical director, but he is both zealous and practical. It was to Mr. Pell's unselfish activity that the inauguration of this reform was due.

A constitution, drafted by Mr. Pell, was submitted. It briefly set forth the objects of the association. It was favorably received and will be acted upon at the next meeting.

Letters were read from a number of conductors who were out of town, or occupied with rehearsals. All expressed themselves in hearty sympathy with the aims of the Association and pledged their best efforts to further them. They requested that their names might be enrolled on the membership list.

It was expected that the movement would attract attention and enlist help, but it has been taken up with double the enthusiasm anticipated. The press of the country is commenting on it, and it seems to have been started at a most opportune time.

Before the end of this month the membership will be extended most probably to every leader in the country. It costs nothing to join the Association. All that is necessary is to forward names and permanent addresses for enrollment in case it is impossible to attend the meetings in person.

The next meeting which probably will be the last meeting for the present, is called for Thursday, the 30th inst., at two o'clock in the afternoon, at the offices of THE MIRROR, Broadway and Fortieth Street. Important business will come up at this meeting, and a large attendance is hoped for.

STRONG ENDORSEMENT.

Spirit of the Times.

Meetings of the conductors of the orchestras of our leading theatres have recently been held at the office of THE DRAMATIC MIRROR, to take steps to induce managers to provide better music between the acts. Almost all the theatrical bands are now bad—of course, we do not include the comic opera houses in this discussion—and some of them are very bad, indeed. The frank confession of this fact by their conductors is the first step towards reform. We ought to have the best music at the New York theatres, or none at all. The Théâtre-Français has no music, the actors holding that it would interfere with the artistic effects of their performance. On the other hand, Irving makes a special feature of the orchestra, and has taught us how it may heighten and intensify dramatic situations.

New York managers should adopt one or the other of these systems. No music would be more acceptable than bad music, at any of our theatres. First-rate music could be employed at all of them to make the performances more enjoyable. Between the two extremes, their compromise pleases nobody; and we are glad to know that even the musicians are discontented with it.

On the part of the managers it must be said that a good orchestra is very expensive, and yet it has never been known to draw a dollar at any theatre. Also, that the musicians always hold themselves aloof from theatrical people; take no personal interest in the success of the performance; never volunteer their services for any benefits, and in every possible way signify that, although connected with the theatrical profession, they are not of it, and think themselves superior to it. Their Protective Union dictates the wages they receive, and prohibits the employment of any outsiders, however talented, who might reduce the expenses of the band while increasing its efficiency.

Moreover, the musicians, although thus protected, do not deal fairly with the managers. Engaged at high wages, they send substitutes whenever they have a chance to make more money at a ball, a party, an opera or a concert. Several of our orchestras would be much better if the men actually employed in them could be depended upon to play regularly. As it is, a manager generally has more trouble with the few players in the orchestra than with his whole dramatic company.

We should like to see the experiment of no orchestra tried at a leading comedy theatre—say, at the Madison Square or the Lyceum, where the band is now placed above the stage, behind a curtain, and is seldom, if ever, used to emphasize or illustrate the performance. The public are glad to get rid of the double line of players and instruments between them and the stage, and perhaps they would also be glad to dispense with the twiddle-diddle of the old style. "Father! (*chords*) I am your long-lost child! (*Twiddle-diddle diddle dum dum.*)"

When Nat Goodwin made his début, at Providence, he was all broken up by what is technically called "a hurry" in the orchestra, and the profession came near losing one of its funniest comedians. He had rehearsed his from scene all right, but without the orchestra. As a fop, attired in Ned Thorne's light trousers, Bill Brown's frock coat and Sam Holland's wig and Dundreary whiskers, he had to go on and make love to the soubrette to fill up the time until the back scene was changed. He entered briskly; said, "Ah, there' Susie'" and then, to his horror, the orchestra began that "Twiddle diddle diddle dum dum'" and all his wits and words were frightened out of him. "Come off till I kill you'" shouted Ned Thorne from the prompt place. Nat came off, rushed out of the stage door, hurried through the deserted streets, boarded a train for Boston, scrambled into his home, fell at his mother's feet, in his makeup, now drabbled by pain and perspiration, and exclaimed: "O, mother, I cannot act worth a cent! Please forgive me and get me a place in a store'"

No other theatrical manager has ever used the orchestra so extensively as Irving, who turns tragedies into oratorios and dramas into operas by his musical accompaniments. In this he is assisted by his marvelous stage director, Harry Loveday, who was formerly the leader of a splendid orchestra at the Alexandra Theatre, Liverpool, where he gained his practical experience in this department of stage art. If our managers were Irvings, or if they had Lovedays as conductors, our theatrical representations might be wonderfully improved.

But although a theatrical orchestra may not draw a dollar directly, it certainly adds to the pleasure of those who pay the dollars. Manager T. Henry French takes great pains to have his orchestras good, though small, and the one at the Grand Opera House is often praised by the critics. The music between the acts at the Columbus Theatre, Harlem, was made a feature, last season, by Manager Hammerstein, and we heard regrets that the operatic orchestra of the Tuch troupe was so inferior to the regular band at this house. These straws show that the wind instruments do sometimes blow profitably for managers.

We heartily approve of the reform suggested by the conductors; but we advise them to begin with a stipulation that every musician shall observe his contract to play at every performance, before asking the managers to allot any more money for theatrical music. A conductor can do much with second-rate instrumentalists if he rehearses them properly and can depend upon always finding them at their posts. The substitute system is destructive to good music. Of the high wages paid to musicians no manager can complain, as this is the result of the increase in the number of theatres and the consequent demand for instrumentalists. If we could have the trial between good comedies without any orchestra and good plays with firstrate orchestras, the public, who pay their money, would soon take their choice, and the managers would then arrange matters satisfactorily.

The Herald.

This question of the theatre orchestras is not a new one. It was pretty well threshed out not long ago in the *Herald*.

Heaven forbid that I should wilfully commit an injustice in writing of the woes of musicians.

Their lot is often fully as unhappy as the British policeman's. They earn their bread in the sweat of their aching brows, and at the best they cannot make much money.

The blame for the poorness of the theatre bands rests with the managers.

While they stick to their present petty policy, refusing to give the leaders of their bands a proper number of musicians and underpaying those who are engaged, things will remain as they are.

When the *Herald* called attention to the matter two seasons ago they made a show of reform. The bands in certain theatres were doubled. Almost all were strengthened. Soloists of standing were secured to perform appropriate selections in the entr'actes. The programmes were weeded of the trash which had formerly disgraced them. Fair prices were paid.

The improvement did not last. Three months later the bands were reduced again. Salaries were cut down. Soloists were dismissed. In a word, things went back to the old, shameful condition.

A group of energetic and well-meaning New York conductors has, I see, begun another crusade for the reform of the theatre bands. If the public, which is the great victim, and the press will but help them they will win their fight.

In any case they deserve to win it. And they have all our sympathies.

Boston Journal.

A laudable effort is being made by THE DRAMATIC MIRROR of New York to have the standard of music rendered by theatre orchestras raised. If better orchestras can be secured and a better class of music given there is no doubt that even the long waits between acts will be made pleasurable, and this fact is one argument of value for managers, who wish to keep their patrons contented. An effort to make music more appropriate to the play would not be ill-spent; then there would be no jig harshly grating on the ear immediately after the pathetic death of the heroine and no sentimental waltz serving as anti-climax to a grand scene of war or glory. Good music, selected with good taste and played well, is the desideratum. Two theatres, at least, in Boston set a good example for the profession.

The Tribune.

The association has nothing of the nature of a musical union about it, but intends to accomplish its purposes by argument and moral persuasion. Many of the members are musical directors of traveling companies, and the chief complaint is that in small towns visited it is often impossible to get an orchestra large enough to give effect to the music the leaders have prepared. It is hoped that the association may impress managers in such towns with the necessity of providing more and better musicians, and may gain the help of local papers for its objects, as it is held that much of the enjoyment of an audience depends on the music of a play or opera being titly produced.

Editorial from the Herald, q.

There is no time more fitting than the present for airing a grievance which affects the comfort and the pleasure of all New York playgoers.

It is better that the gentlemen who rule our theatres should know now, as they would most certainly learn later in the season, that we are tired and ashamed of the miserable *entr'acte* "music" they inflict upon us.

Some time ago we ran a tilt against the abuse of which we speak, and the managers, seeing that, as usual, we voiced public sentiment, gave way.

They did something—a little—to improve the music in their theatres and they promised a great deal.

What became of their reforms? How did they keep their promises? No sooner had the hubbub which the *Herald* stirred up been calmed than they relapsed into their old iniquities.

Their bands are to-day as cheap and bad as they were two years ago. The programmes are as poor. And what might be an agreeable relief from the emotions of the drama has again become a nuisance.

If the managers are so penurious or careless that they cannot provide us with good *entr'acte* music, they might just as well supply none at all.

Some change they will assuredly have to make. Why not make it quickly and freely, with good grace?

THE STAR OF STARLIGHT.

A representative of THE MIRROR met Vernona Jarbeau on Monday. Miss Jarbeau was out for a walk. She was accompanied by her two trembling black-and-tan dogs. They trotted at a respectful distance behind her, in charge of a maid.

"I am taking a bit of a vacation," said Miss Jarbeau. "My tour closed on Aug. 1 at Denver. It will begin again on Sept. 6 at St. Louis. Not much of a rest, is it?

"My husband, Mr. Bernstein, and I are at the Hoffman House. I have had a little yachting trip, but the rest of my time has been so taken up with engaging my company and looking to odds and ends—to say nothing of doing the theatres—that I don't feel that I have had any rest at all."

"Will you appear in Starlight as usual?"

"Oh, yes. Still I'll whisper a secret to you. I am rather tired of playing Starlight. I am on the lookout for something new and big. I haven't found it yet. I want an operatic comedy, on the style of Miss Helyett.

"My costumes are 'perfect poems,'" confided Miss Jarbeau. "They are being made in New York. An innovation will be that I shall wear tights in one scene."

Miss Jarbeau says that her company will be a splendid one. She had time offered her at Broadway theatres for both last season and the year before, but she decided not to accept. Four weeks' time has been offered her at a New York theatre for next Spring, and it is likely that she will take it.

Miss Jarbeau is enthusiastic concerning the new theatres that have sprung up out West.

"The 'wild and wooly West' is no more," she says; "the theatres out there are as fine, if not finer, than the best New York theatres. Why, at Pueblo the auditorium of the theatre is gilded with fourteen carat gold!"

MISS MATHER'S PROGRAMME.

Otis Skinner called at THE MIRROR office on Monday, and talked about the coming tour of Margaret Mather.

"In Miss Mather's repertoire," said Mr. Skinner, "are several new pieces. She has purchased from Ellen Terry the exclusive rights to the London Lyceum version of Nance Oldfield. This comedy, in conjunction with Medea, rearranged by Charles M. Skinner, of the Brooklyn *Eagle*, will form a double bill.

"Another double bill will be The Violin Maker, adapted from Coppée's Le Luthier de Cremona, and The Honeymoon."

"Will Miss Mather keep her old plays in her repertoire?"

"She will continue to appear in Romeo and Juliet and Leah, and will also present Joan of Arc several times during the season."

"But you speak of a new play?"

"Yes; later in the season—about February, in Chicago—a new romantic melodrama, adapted from the French by an English playwright, will be produced. Shortly afterward, it will be seen in New York."

A season of thirty-five weeks has been booked for Miss Mather. Mr. Skinner will direct the tour, and, of course, play the leading business.

ANOTHER DON'T.

DON'T, for an instant, think it your duty to introduce your acquaintance to one another every time you get a chance. Properly, one should first find out whether an introduction is desired by both parties, but if one does not take the trouble to obtain this knowledge, one should, at the least, before introducing people, ask oneself whether there is any good reason why the introduction should be made. The universal introducer is a universal nuisance. If David Garrick, or even old Roscius of Rome, were to come out of his grave, there are actors in plenty who know so little of the usages that obtain in cultured circles that, if an opportunity offered, they would think they were doing quite the proper thing to introduce him to the stage-doorkeeper of a Bowery variety theatre.

MATTERS OF FACT.

The new Academy of Music, Jersey City, will open the season on Aug. 31 with Lederer's U and I. Frank Henderson manages the house, as he has since his father's death.

The Duncan Clark company has filled all of its time for this season.

Sheridan Block and Emma Field are both re-engaged for this season's tour of Mr. Barnes of New York. This is the third year that these actors have been identified with this company.

The Cleopatra girdle is the name of a new article of dress for women, designed to relieve them from the annoyance and discomfort of stays. A number of prominent actresses have worn it with satisfaction.

The Academy of Music at Northampton, Mass., wants a first-class attraction for Sept. 7. This will be the second night that this new house will have been open, and fully 30,000 strangers are expected in town at that time.

The Grand Opera House of Mt. Sterling, Ky., has an open week Sept. 7. Manager J. F. Tabb will book a first-class attraction.

Robert Downing will have the following plays in his repertoire this season: Brutus, Virginius, Gladiator, Damon and Pythias, Julius Cæsar, Katharine and Petruchio, and French Marriage.

William H. Stalb, the advance agent, has not yet signed for the season. Companies not yet supplied with an advance representative would do well to write him.

Mary Schields, who has had considerable experience in her particular line, wishes a situation as maid to a star, or to take charge of a wardrobe.

Manager William E. Sinn, of the Brooklyn Park Theatre, wishes to lease or sell his melodrama, Good Old Times.

Lincoln J. Carter's railroad play The Fast Mail will be presented by two companies on the road this season.

M. W. Stover, manager of the Opera House at Marengo, Iowa, wishes to book a good repertoire company for Fair week Sept. 7.

Richard Eastman will accept an engagement with a responsible manager as general utility man in a repertoire company.

H. Petersen, manager of the Manistee, Mich., Opera House has introduced all modern improvements into his theatre and will book only first-class attractions.

Samuel Frohman, who was formerly a well-known amateur actor in St. Louis, has been engaged for Gus Williams' Kepler's Fortunes.

The popular comic opera singer, Camille D'Arville, owing to her absence in Europe, has not as yet signed for the coming season. She expects to return soon, and invites offers.

Florence Hamilton, who during last season played the Queen in The Water Queen, has signed to play in Kepler's Fortunes.

The Little Trixie company, with May Smith Robbins as the stellar attraction, opened the season at Port Huron on Monday.

Leslie Gossin has not yet signed for this season, and is willing to accept jobbing engagements.

The W. N. Burkard Banjo Manufacturing Company have won favor from banjoists by the excellence of their instruments.

The Jarbeau Comedy Company is called for rehearsal at the Southern Hotel, St. Louis on Aug. 27.

The McCasland Opera House of East St. Louis, is the only theatre in the city. The population is 25,000.

LETTERS TO THE EDITOR.

MISS BARRY CHARGES DOUBLE-DEALING.

BELLMORE, L. I., Aug. 17, 1903.

To the Editor of the Dramatic Mirror:

SIR,—A point of interest to playgoers is raised by Miss Rose Coghlan's intention to pirate during the coming week my play of A Night's Frolic, which was adapted with an entirely original setting, by Mr. Augustus Thomas from the German of Gustav von Moser.

Having exhausted all means of obtaining equitable treatment from Miss Coghlan, I appeal to the public, which has applauded Mr. Thomas' play, and which may object to seeing him robbed in a manner so flagrant and audacious.

Miss Coghlan avers, in substance, that A Night's Frolic and her own piece are taken from the same source, and that she has as much right to the German original as I. Also that she is only doing what actors and managers have done before.

I admit that dramatic larceny did not begin with Miss Coghlan, but the circumstances under which I came into possession of A Night's Frolic are peculiar.

Francis Reinau, a comedian, and Louis Ludovisi, a translator of plays, brought me, in 1895, a version of Moser's Eine Frau die in Paris War. It was not included in Moser's collected works. Mr. Reinau assured me that it had been produced twenty-five years before; that it was out of print, and that he had the only copy extant.

I contracted with Mr. Reinau and Mr. Ludovisi for their version of this comedy, which they called Lady Biddy's Jokes. I paid them a sum in advance, and at their apparent earnest instance I subsequently bought up all their rights in the piece. Mr. Ludovisi regretted the latter transaction, "but" wrote Mr. Ludovisi, "Mr. Reinau kicked tremendously."

A few days later I was surprised to learn that Mr. Reinau, who still seemed to be "kicking tremendously," claimed that though he has sold me an adaptation of Eine Frau die in Paris War he retained his rights in the original play and in a literal translation of it.

"His manuscript," wrote Mr. Ludovisi, "is the only one available in this country at the present time, and he does not wish to loan it, or to give it out of his hands, unless you feel inclined to buy it of him outright."

There was nothing for me to do but to buy the original manuscript. I made with Messrs. Reinau and Ludovisi a further agreement in which they said: "We, the undersigned, herewith sell and assign to Miss Helen Barry the original printed book of the German comedy entitled Eine Frau die in Paris War, together with an exact, truthful and literal translation of the same, and we hereby jointly and severally give up all claim or title to the adaptation of said play as far as authorship is concerned."

I took the manuscript thus acquired to Mr. Thomas. He made the play now known as A Night's Frolic. As soon as its success was assured I again heard that Mr. Reinau was "kicking tremendously;" that he claimed the authorship of Mr. Thomas' version, and that he threatened reprisals.

The next thing I learned was that Miss Coghlan had the piece. If Mr. Reinau and Mr. Ludovisi had "the only copy extant" she must have obtained it from them. If not, then they had sold me the manuscript under false pretences.

I would ask your candid readers what they think of the transaction. I had given value to that which had previously had no value at all. I had discovered an old comedy which nobody suspected of being suitable to American tastes. I had spent much money, I had taken great risks, to try whether it was as good as I thought it was; and the reward of my labor is to see my property literally filched by a sister professional.

My lawyers will, of course, do what they can to protect me. But my best court of appeal is the great body of playgoers; and I am sure that your sense of justice will enable me to bring my case before them. Yours respectfully,

HELEN BARRY.

HAS NOT LEFT THE PROFESSION.

NEW YORK, Aug. 17, 1903.

To the Editor of the Dramatic Mirror:

SIR,—In last week's issue you stated that Leslie Gossin is now in the insurance business. This being utterly at variance with the truth, and thinking it may be misleading to my friends and the profession generally, I would be pleased to have it corrected.

I am still in the profession and open to engagements in New York and vicinity. By giving this equal prominence to the above, you will oblige.

Yours truly, LESLIE GOSSIN.

TRACES IT TO TIME.

CHRISTIANSBURG, Va., Aug. 5, 1903.

To the Editor of the Dramatic Mirror:

SIR,—Mr. Hubert Philip Hamilton is right. Time will, indeed, tell whether I am entitled to a claim in the authorship of The Witch.

A good example of the conduct I have met with at the hands of Mr. Frohman is seen apparent in the interview in last week's MIRROR, which avoided the fact that Philip Hamilton is the father and backer of Marie Hubert Frohman.

I have no more to say, but leave all in the hands of Time, and my own ability. Respectfully,

MARIE MADISON.

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - AUGUST 22, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

EIJOU THEATRE—A High Roller, 8 P. M.
BROADWAY THEATRE—Wang, 8 P. M.
CASINO—The Grand Duchess, 8 P. M.
FOURTEENTH STREET THEATRE—A Fair Rebel, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8:30 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PALMER'S THEATRE—The Tar and the Tartar, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

THE CAMPAIGN STARTED.

THE prospects of success for the reform movement that has taken shape in the new Musical Directors' Association have been greatly increased by the prompt support the press has extended to the organization and its objects.

Influential newspapers are not slow to appreciate the unselfish and purely artistic motives of the orchestra leaders in instituting the campaign for better music in the theatres, and to foresee the boon to the playgoing public that will be secured by the successful result of their labors.

Since our last issue the musical directors have met, formally organized and declared their principles and aims. The members of the association are enthusiastic and hopeful; nevertheless, they are fully cognizant of the difficulties to be overcome and of the necessity for putting forth plenty of hard work in practical directions. They expect to systematize their efforts so that throughout the entire dramatic season active missionary work will be going on in all the cities of the Union.

It will be a huge task to convert American managers to the belief that both artistically and pecuniarily they will find it to their advantage to employ a sufficient number of competent musicians to make their orchestras a source of pleasure and satisfaction to the public; for managers are "set in their ways," particularly in ways whose change will mean an addition to the running expenses, and it will require much argument and persuasion to convince them that the grossly inadequate and inefficient bodies of musical mechanics now tolerated almost universally ought to be replaced by genuine orchestras.

Nevertheless, we are confident that the leaders' crusade, backed up by the press and approved by the public, will end in a complete victory. It is only a question of time, of persistent agitation, and of ceaseless endeavor. The day will come when no manager will venture to inflict musical tortures upon his patrons.

At an early date The Mirror will turn its searchlight on theatre orchestras in this and other cities, describing their individual construction, and showing their incapacity and general unfitness for the work required of them. These specific expositions will plainly demonstrate the defects of the present system, and indicate the improvements that ought to be made. We shall print reports, also, on the shameful condition of things in the smaller towns.

Meanwhile, it is to be hoped that managers will not remain passive. They cannot afford to be outdone by the musical directors in deserving the approval of the public and the commendation of the press. They ought not to maintain an attitude of indifference toward the requirements of their patrons, once those requirements are established and clearly pointed out.

Managers of theatres that come forward as pioneers to aid this musical reform will be rewarded not only in the gratitude of the men and the papers that are engaged in this movement, but in increased popularity with the public. We are convinced that every theatre manager that can honestly advertise "the best orchestra in the city," will speedily find that feature a source of profit largely in excess of the small extra expenditure involved in securing the best.

The experiment is worth trying, from whatever standpoint it is viewed, and The Mirror will be glad to hear from managers that are desirous to be in the van. If there be any managers that wish to take the initiative, but are deterred because they lack practical or technical knowledge as to the course to pursue, we shall be glad to place them in communication with experts who will give them the needed information willingly and gratuitously.

Now, who will speak first?

PERSONAL.

French.—T. Henry French went to Saratoga last week. He is at the United States Hotel. His vacation will extend over a period of several weeks.

Harris.—William Harris is visiting Isaac B. Rich, his co-manager of the Hollis Street Theatre, Boston, at Lake Maranocook, Me.

Chatterton.—Charles Chatterton, Henry E. Abbey's private secretary, who has been recuperating at Manchester-by-the Sea from his recent severe illness, has returned to his duties in the offices of Abbey, Schoeffel and Grau.

Chase.—F. E. Chase, "the man who laughs" of the Boston *Courier*, writes that he is killing a few fish and a good deal of idle time—that is, doing anything and everything save what is conventionally known as work—at Brighton, Me. He will begin what is conventionally known as work again on Sept. 1.

Burnand.—Burnand's English version of Miss Helyett, produced a. the London Criterion under the title of Miss Decima, is much more amusing than the French play, according to returned theatrical travelers. It is one of the few instances where an adapter improves on the original. But then in this case the adapter was Mr. Burnand.

Corinne.—From Mrs. Jennie Kimball The Mirror has received a souvenir of Corinne in the form of a palette bearing a striking portrait of the young star.

West.—J. Clarence West has accepted an engagement as musical director of the stock opera company at the Howard Auditorium in Baltimore. Mr. West is an experienced and thoroughly equipped leader, and was one of the prime movers in the new Musical Directors' Association.

Wilson.—The name of the new opera which Francis Wilson will produce at the Broadway next season is The Lion Tamer. The first act will show the interior of a circus. The scene of the piece is laid in Corsica.

Whaley.—Miss Amy Whaley, the fair correspondent of The Mirror at Pomeroy, Ohio, visited New York last week. Miss Whaley has a fine high soprano voice, and she intends to study for grand opera.

Stahl.—Richard Stahl will sail for Germany this week. After visiting his father at Elbing he will settle in Berlin. From that city Mr. Stahl will send letters on dramatic and musical matters to The Mirror.

Russell.—According to reports, Sol Smith Russell has made another success in E. E. Kidder's new play, Peaceful Valley.

Ellis.—Charles T. Ellis had originally planned to open his season at the Park Theatre in this city, but he has accepted time at the theatre later in the season for a run with his new comedy, Count Casper.

Knowles.—Mabel Knowles, of the Pearl of Pekin company, is at her Summer home, Geneva, N. Y. Her second day there was made memorable by a fall from a vicious saddle horse. Fortunately, Miss Knowles escaped injury.

Fontainebleau.—Ella Fontainebleau has been engaged for the soubrette part in Percival T. Greene's Irish Honor company.

Clarke.—Wilfred Clarke, the talented son of John Sleeper Clarke, will open his starring tour on Aug. 24, at Ford's Opera House, Baltimore, in She Stoops to Conquer. His tour will be under the management of John T. Ford. After the Baltimore engagement the company goes to Pittsburg, Washington and the South.

Judson.—Helen G. Judson, who has been singing successfully in comic opera at Memphis and Little Rock, will finish her engagement this week and return to New York to look for a Winter engagement.

Winnett.—George W. Winnett, manager of The Black Thorn company, underwent a surgical operation at his residence in Brooklyn, on Monday morning. He expects, however, to be about again in a few days.

Wyndham.—Howard Wyndham, son of the well-known English comedian, was a passenger on the *Alaska*, which arrived last Sunday. Mr. Wyndham has resided in America for several years. He owns a ranch in Wyoming.

Wyatt.—Frances L. Wyatt, a pretty English actress, who did good work with Grace Hawthorne last season, arrived in this city from England last week.

Thalberg.—F. B. Thalberg, who has been engaged by Madame Modjeska as her leading man, is a popular London actor, and is at present a member of the Adelphi Theatre company, where he is about concluding a ten months' engagement with the Messrs Gatti. Mr. Thalberg has also played under Thomas Thorne's management at the Vaudeville in a full round of what might be called "test parts" such as Charles Surface, Young Marlowe and other old comedy leads in which he achieved an enviable distinction. In the provinces, previous to his London début, Mr. Thalberg ranked very high, and in such Shakespearean roles as Othello, Iago, Macduff, Orlando, etc., he proved himself an unusually brilliant and intelligent young actor, and one for whom a particularly bright future has been predicted.

Mahoney.—John Mahoney, The Mirror's correspondent at Amesbury, Mass., has accepted a position on the staff of the Newburyport *Herald*. He will also represent the Press News Association in his section.

Leiden.—Frank Leiden has signed with Daniel Frohman for next season.

Paget.—Ffolliott Paget has passed part of the Summer rusticating at Eastbourne, a watering place on the Sussex coast. She has recovered from her recent accident, and will sail for New York on Sept. 5 on board the *Alaska*. The tour of The Last Word, in which Miss Paget will appear this season, will begin on Nov. 2. Frank Dietz says that negotiations are pending with Charles Eaton, an English actor, to play the part originated by John Drew.

A NEW BAND AT THE GARDEN.

Innes and his Thirteenth Regiment Band, of Brooklyn, begin a season of military promenade concerts at the Madison Square Garden to-night.

The Band is looked upon by Brooklynites as New Yorkers look upon Cappa's Seventh Regiment or Gilmore's Band. Competent singers will also appear on the programme, and the music will be "popular," as was the case in the Gilmore and Thomas concerts.

Innes has never before been heard in this city, and it will be interesting to note how his methods compare with his predecessors at the Garden.

MRS. SIDDONS' STARRING TOUR.

Not long ago The Mirror published an interview with Mrs. Scott Siddons, in which that distinguished actress announced her intention to return to the stage, provided suitable arrangements could be made.

Mrs. Siddons has just signed a contract with a prominent manager—one, by the way, who has been associated with the successful tours of several lady stars of the first magnitude—and she will play a brief season next Winter, beginning in December. This will be the preliminary to a more extended tour next season, under the same management.

Mrs. Siddons will play in a few of the principal cities. She will have a supporting company second to none in the country. It is her intention this season to confine herself to a new play, by two American dramatists, which is described as strong in plot and ingenious in construction.

The details of Mrs. Siddons' plans will be announced shortly.

MR. ABBEY'S RETURN.

Messrs. Abbey, Schoeffel and Grau walked together into their offices in The Mirror building last Wednesday. Nobody would have thought, to look at them, that they had assembled from three countries—Australia, America and France—merely to have a chat about their gigantic undertaking. Italian and French opera at the Metropolitan this season; and that within a week the trio would once more be scattered again over the globe.

"Has Bernhardt been a success in Australia?" asked a Mirror reporter of Mr. Abbey.

"Yes, in every way. The Australians did not 'rise to her' at once, they waited to judge for themselves, but when they made up their minds, they were very enthusiastic. Bernhardt was the first attraction to charge double rates in the antipodes. There was, of course, uncertainty as to how the innovation would be received. It was received well."

"Did Bernhardt appear in any new plays?"

"In only one—Pauline Blanchard, written by her leading man, Dumont. It was produced after my departure, but I am told that it made a success."

"When does Bernhardt leave Australia?"

"She has already left. She is expected to arrive in San Francisco on Sept. 2. She will act there. She will open her season in this city on Nov. 2 at the Fifth Avenue Theatre, which I am confident will be open by that date. La Dame du Challant will be the *pièce de résistance* of her New York engagement. The author, Signor Giacosa, will superintend its production.

Concerning the rumors that Jean de Reszke's voice has lost its richness, Mr. Abbey said: "I am unable to account for the origin of the rumor, which is absolutely false. De Reszke has been singing with splendid success in London at Covent Garden."

Asked if the firm of Abbey, Schoeffel and Grau intend to direct the tours of any other attractions, Mr. Abbey said:

"We have secured the majority of the greatest singers in the world. Is not that enough for one firm to manage?"

LETTERS TO THE EDITOR.

TRUE.

New York, Aug. 13, 1891.

To the Editor of the Dramatic Mirror:

Sir,—In your last issue, "Susan" notes that the New York *Sun* says that almost all females over the age of thirteen wear corsets, and rises to observe, "How very, very untrue!" citing the fact that a sow, or a cow, or a mare, or a ewe, or any female in the animal world does not wear corsets.

Since "Susan" is so particular as to the use of the English language, she may feel glad to be told that a statement is either false or true—it cannot be truer or truest, or "very, very true."

Yours truly, Jane.

CORRESPONDENT SICH ASKS QUESTIONS.

Portland, Me., Aug. 13, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I wish to say, in reply to Mr. Commerford's polite epistle in The Mirror of the 15th inst., that it seems odd that he should be so warm a champion of the Portland Lodge of Elks; but since he has so constituted himself the defender of its rights, I would like to ask him three questions, and end this uncalled-for newspaper notoriety.

1. If he can prove that dispensation was not granted the *original* charterers of B. P. O. E. Lodge, No. 488, of which preliminary organization I was secretary pro-tem., and if the document signed, sealed and delivered was not issued?

2. If all the objection raised against the original list, in which my name and some forty others appeared, came from more than one man, and what means this individual employed to have the original dispensation revoked?

3. If all the objection was raised against me, why is it that the names on the original charter list do not appear on the rolls of Portland Lodge, as now instituted?

In conclusion I desire to say that I have not made any attack on the Order of Elks, and have no desire to, and have only, in these "senseless mouthings," voiced the sentiments of the *original* charterers for the rank injustice done them, in the formation of Portland Lodge of Elks.

Respectfully,
William C. Rich.

A FEW REMARKS BY HARRY W. EMMET.

New York, Aug. 15, 1891.

To the Editor of the Dramatic Mirror:

Sir,—The self-styled "Editor and Part-Proprietor" of a certain extortion sheet in this city, which depends entirely upon scurrility and presumes to call it satire, has discovered that others are losing interest in his personalities, therefore he has turned his mud-syringe upon me.

In justice to the esteem which I hold, and am held, by many members of my profession, I am compelled to fumigate myself from the virulent attack.

This "Editor and Part Proprietor" insinuates that I was discharged from A High Roller company's cast for drunkenness. Now, I was never engaged by Mr. Alexander Comstock as an actor. I was engaged as the press representative; but I also assisted Mr. Barney Fagan in the writing and development of the piece, and I went on for a part because the present performer of it could only be procured at too short a notice to allow of the rehearsals which, he rightly deemed, his performance of the part would require.

This "Editor and Part-Proprietor" has a satellite who runs another obnoxious rag, and he overheard me say something which he immediately exaggerated to his chief, who accordingly "slertopped Old Pelton" by declaring that I had lost several positions through drunkenness. I would proudly refer to Minnie Maddern, who brought me from San Francisco to New York as her character comedian; to W. J. Florence, with whom I had a lengthy tour, and who is now one of my dearest friends; and to Duncan B. Harrison, who was so satisfied with me that he desired me to accompany him, and return to Australia. I have devoted most of my time to legitimate journalism; therefore, I cannot mention any more lengthy theatrical seasons.

It is true that some three years ago the satellite had a room in a Broadway house, in which the now "Editor and Part-Proprietor" occupied a desk, in order to engage a company to support the late John A. Mackay in Pop. After much persistence I succeeded in receiving some money for costumes, etc., in all, but thirty-five dollars. I discovered that the "Senator Jones' friend" backing was a myth, and I took strong means to retire. My prognostications proved correct, for when, a year afterwards, the late Mr. John A. Mackay shared my room in the same Broadway house, by the way—he confided to me that he had often a struggle to get a quarter; and—Mr. W. F. Rochester and Mr. John Savage are still suing the "Editor and Part Proprietor" for the salaries he then owed them.

Again, as he evidently intended to strike at A High Roller over my humble shoulders, and as he has characterized everything connected therewith as tantamount to trash, I should like to remind him of Pop—of the gorgeous march of four—which he produced; of the marvellous quartette of one—which he produced; and of the beautiful story, intricate plot, and sweetly literary dialogue of Pop—which he produced.

But, of course, then he was not "Editor and Part-Proprietor" of the great asthmatic extortion sheet—with all modern improvements, cable roads, etc.

I have never before heard of this person as a temperance advocate; nor do I wish to refer to "glass houses," but I would like to remind him of a Biblical quotation which reads somewhat thus: "First pluck out the mote from thine own eye, before thou discover the beam in another's."

I remain, sir, yours, still with Comstock,
Harry W. Emmet.

THE USHER.

Manager Gilmore's little fuss with the door-keeper at the Madison Square Garden, on Sunday night, is likely to have the good effect of showing him the desirability of engaging civil employés around a place of amusement.

The Garden door-keeper was not uncivil he carried out his orders in demanding a ticket from Mr. Gilmore. But the latter thought he saw therein a lapse from good manners, and assaulted the door-keeper.

If Mr. Gilmore deemed it necessary to chastise the employé on the merest suspicion of incivility, what would Mr. Gilmore do if he should encounter his own employés *incognito* either at Niblo's or the Academy.

Mr. Gilmore may not know it, but the persons that sit in his box-offices and watch his gates are notoriously surly and bad-tempered. Patrons of both houses have sometimes expressed the opinion that the management was quite indifferent as to the treatment of visitors by its representatives.

If many men felt disposed to act on the Gilmorean principle there would have been several candidates for hospital treatment long ago in the Gilmorean lobbies and box-offices.

The attendants at the Garden are proverbially courteous, and in the little incident of Sunday night only Manager Gilmore was to blame, according to all accounts.

The musical directors are finding many strong friends to help them in their battle for the improvement of theatre orchestras.

The *Herald*, the *Evening Post*, the *Tribune*, and the *Times*, of this city; the *Herald* and *Journal*, of Boston, and the *Eagle*, of Brooklyn, are a few of the many influential newspapers that already have given the reform support and encouragement.

The Musical Directors' Association has the press and the public on its side in this movement. It only remains for the managers to come forward and coöperate with the leaders in order to bring the orchestras up to the standard of efficiency.

The remedy lies with the managers. It rests with them either to respond to the general demand and increase the attractiveness of their houses, or to remain passive and justify the charge that they care for neither the pleasure of their patrons nor for the requirements of art and good taste.

It must not be supposed that poor orchestras are found only in the smaller cities.

New York is by universal consent credited with the honor of possessing the two worst orchestras in the United States.

No; it is not alone in the outlying towns or in the one-night stands that scant and unskilful bodies of musicians are found. Such vile collections of fiddlers and tooters as distress metropolitan ears are not to be matched elsewhere on this broad continent.

It is believed in some quarters that the Musical Union is largely responsible for the degradation of the theatre orchestra in New York. But of that more anon.

Mrs. Potter is going to sue the papers that have been libeling her by publishing the absurd story of her marriage with Kyrle Bellew.

If all public persons began legal proceedings against the inventors and circulators of senseless sensations they would paralyze the the courts. In the interests of other classes of litigants it is to be hoped that Mrs. Potter's course will not become epidemic.

There is no getting away from the fact that slander is commoner than the punishment of slander in this imperfect country of ours. Injure a man's business, and redress may be had; injure his character, and the remedy is practically unattainable.

As Colonel Ingersoll truly observed once when we were discussing this same subject "A lie travels leagues while truth is getting on its boots."

The trouble is that character is held at a small value among a people whose best instincts are dwarfed by sordid aims developed in the frantic pursuit of the almighty dollar.

I have received the following blue-pencilled effusion, which bears the caption

ACKNOWLEDGING FRIENDLY WORDS.

No matter where (on Earth or Sea,
I use up Space and wipe out Time,
THE MIRROR always welcomes me
With friendly words and Bright Sun Shine,
(Reflecting Thought's Affinity!)

Haroun Al Raschid's Arab Dream,
Aladdin's Transformation Lamp,"
Cannot surpass the magic scene
In Omaha's "Majestic" camp!
Barnum and Forepaugh, both in one
(With Yacht Clubs of Cosmos combined,
And all great shows of every kind)
Could never so enchant the mind
As this "Majestic" Race has done!

A Thousand Mirrors (like your own)
A Thousand Authors (making Books),
A Thousand Scenes (Life's Real Spooks),
A Thousand Kings (each on his Throne),
A Thousand Kodaks (painting Men),
A Thousand Editors (firing Pen),
That Harvest stored from knowledge sown!
Conceive (who can) a grander Birth
Than Thousand Flags (in Round World Race,
In Forty Days) waving through Earth
World's Fair, that Wipes out Time and Space!

The author of this fervid poem is, of course, no other than Citoyen George Francis Train.

A. F. Helm, of 67 West Main Street, Lexington, Ky., is a full fledged rival of the notorious Byers, the Chicago dealer in stolen plays.

Helm issues a catalogue of one hundred pieces, every one of which is pirated. MSS. are supplied at prices ranging from $3 to $6 apiece, or $4 each if six are ordered at once.

I notice in the list the names of nearly all the dramas and comedies that are being given by the pirate gangs that infest the West and the small towns of the South.

It is a pity that there is no law to cover the offence of these thieves. Without their assistance the fly-by-nighters in the rural regions would be unable to procure material for their raids.

Several city managers have acted upon THE MIRROR's suggestion, made last week, and revised their dates of opening. The result is that the pressure has been removed from next Monday night. It looked formidable to the critics a fortnight ago.

THE JERSEY CITY ACADEMY.

The new Academy of Music in Jersey City, still under the familiar name of Henderson, opens on Aug. 31 with U and I—Kelly and Daly the stellar attractions.

Great improvements have been made in the house during the Summer. An extensive addition has been made to the lobby, with two more large double doors as means of exit. The floor has been artistically tiled and ornamented, and new stone and iron steps laid. A handsome iron balcony has been placed across the front, with two iron fire-escapes, one from the gallery and one from the balcony to the street. A new stage has been laid, and other accommodations added which will greatly enhance the value of the Academy to all traveling attractions.

Mrs. Henderson speaks very confidently of her coming season, which has already on its list the best of the successes on the road. Frank Henderson is the youngest manager in the profession, but he is eminently fitted for a worthy successor to his well-remembered father.

DEER PARK AND OAKLAND.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the dome of the Alleghany Mountains, 3,000 feet above the sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Alleghany range. The hotel is equipped with such adjuncts conducive to the entertainment, pleasure and comfort of its guests as Turkish and Russian baths, swimming pools for both ladies and gentlemen, billiard rooms, superbly furnished parlors, and rooms single or en suite, all facilities for dancing, an unexcelled cuisine and a superior service.

The surrounding grounds as well as the hotel are lighted with electricity, have cosy and shady nooks, meandering walks, lawn tennis courts and grassy play-grounds for children within full view of the inviting verandas. Six miles distant on the same mountain summit is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodation of its guests. Both hotels are upon the main line of the Baltimore and Ohio railroad, have the advantage of its splendid Vestibuled Limited Express trains between the East and West, and are, therefore, readily accessible from all parts of the country. Tickets good for return passage until October 31st, are on sale at greatly reduced rates at all principal ticket offices throughout the country. Tickets reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago and any point on B. & O. system are good to stop off at either Deer Park or Oakland, and can be extended by agent at either resort if deposited with him for safe keeping.

For full information as to rates, rooms, etc., address George D. DeShields, Manager, Deer Park or Oakland, Garrett County, Maryland.* *

COL. J. H. HAVERLY will direct the tour of Emerson's Minstrels.

GOSSIP OF THE TOWN.

REHEARSALS of the Boston stock company begin to-day.

H. WAYNE ELLIS has written the libretto of a burletta entitled Wife or Widow. W. C. Parker, composer of "The Dramatic Mirror March," is composing the score.

J. D. LEFFINGWELL, recently on the New York *World*, and formerly well known and liked as a dramatic critic in Hartford, Conn., has been engaged as the business manager for Darlington's Widows.

REHEARSALS of Ruy Blas and Saint Mare by Joseph Haworth's company took place every day last week.

IRENE KENT, Bertha Welby and their supporting company are rehearsing at the Frohman Exchange Theatre under the direction of Josh Ogden.

IT is said that Harry Smith and Reginald de Koven have called the burletta they are writing for De Wolf Hopper, The Dey.

FREDERICK PAULDING has been visiting Joseph Jefferson.

MINNIE DUPREE, who is at present a member of Richard Mansfield's company, will appear in The Cadi.

J. D. BURNS, of H. R. Jacobs' staff, will be the resident manager of the Paterson Opera House this season.

GEORGE CAVANAGH has signed with Ezra Kendall's Pair of Kids company.

S. B. ALEXANDER, a Bostonian, is the author of Judith, the Jewish play in which Rhea will appear this season.

TWELVE of Charles Frohman's companies are rehearsing now at theatres in this city. This is the official count.

DOROTHY LUNDE wonders why our playwrights overlook as a field for work the contemporaneous life of the American army on the far Western plains. She thinks that the blizzards, the Indian uprisings, the summons to quell labor riots and the prairie fires are mines of legitimate dramatic incident.

ARTHUR FALKLAND-BUCHANAN successfully made his appearance in the cast of Niobe at the Boston Museum last week.

JOHN W. HAMILTON, brother of "Tody," is no longer connected with the management of El Dorado.

REHEARSALS of Mr. Barnes of New York are in progress at the Broadway Theatre. The play will begin its fourth season at the Globe Theatre, Boston, the Monday after next.

LINCOLN A WAJENHALS will appear in one of Charles Frohman's Held by the Enemy companies this season.

L. E. LAWRENCE, the stage manager for Joseph Haworth, took the part of Barney Fagan in A High Roller the other night. Mr. Fagan was ill, and Mr. Lawrence, who had never seen the olio, let his imagination run riot over the character of Eiffel Tower with commendable results.

BARON MACARI, the Liliputian actor, will arrive from Italy this week. He will open with Mrs. General Tom Thumb's company at Fall River, on Aug. 29.

RICHARD MANSFIELD has secured Emma V. Sheridan, who was for two years leading lady of the Boston Museum, for his company. Miss Sheridan has been in town for a week, rehearsing and shopping, and seeing plays at other theatres. She will appear in a few days as Donna Julia in Don Juan. She will act Agnes in Dr. Jekyll and Mr. Hyde, Mrs. St. Aubyn in Beau Brummell, and Marcelle, the stage-struck heroine, in A Parisian Romance.

SHERIDAN BLOCK and his wife, Emma Field, are in town, after a tour of 18,000 miles in Mr. Barnes of New York. Mr. and Mrs. Block have been under the management of Frank Sanger for three seasons in this play. They were recently offered a capital engagement in another organization, but they preferred to remain with Mr. Sanger. Mr. Block acts the part of the Corsican on the rampage, with a vendetta to settle. It is a "strong" part—the strongest in the play, and Mr. Block gets all the "strength" out of it.

N. C. BURKE, Daniel Frohman's representative at the Lyceum Theatre, has returned to post from his vacation.

EDWARD M. ALTHOUSE, the playwright, has returned from his vacation at Nantasket Beach. He succeeded while away in poisoning himself with ivy. Mr. Altnouse and Augustus Pitou announce that their war play will be completed and, probably, named in a fortnight.

H. H. LENTZ has signed as musical director of Charles A. Gardner's Captain Karl company.

REHEARSALS of Dr. Bill and Sunset began on Monday of last week at the Grand Opera House.

FITZGERALD MURPHY has written a comedy, based on an episode in "Pendennis." It is the portion of the novel that relates to the falling in love of young Pendennis with the pretty but block-headed Fotheringay, and the rescue of the youth from the snares of Captain Costigan's daughter by Major Pendennis.

MADAME DILLENTZ, an Italian actress, says that she will tour this country this season. She has letters of recommendation from the elder Salvini. She will act in English.

RICHARD MANSFIELD and his company are rehearsing Nero, by T. Russell Sullivan, at the Garden Theatre. It will undoubtedly be produced in a few weeks. E. D. Price has got back into his old position of manager for Mansfield. Percy Marsh, who left Mansfield's company in London with not the pleasantest feelings, has also returned as stage manager.

THE Buffalo Saturday *Tidings*, last week, gave a four-column cut of Peter F. Baker, the German comedian. The *Tidings* labels it "Our Pete."

GUS FRANKEL is the latest addition to the Piton stock company.

OLLIE ARCHMERE will be a soubrette in O'Dowd's Neighbors.

THE company that will act The Old, Old Story on tour is rehearsing daily and diligently in the attic theatre of the dramatic school at the Lyceum Theatre. They will open their season in Catskill, N. Y. on Aug. 24. Mark Davis is business manager of this company.

KATE PURSELL will open her season on Sept. 28 at Norfolk, Va., for a tour of the South, continuing until July, when she will produce A Woman Hero.

THE management of Primrose and West informs us that the business of that organization continues large. The tour of the New England towns ends this week.

REHEARSALS of The Power of the Press began on Friday at the office of Augustus Piton. W. J. Scanlan's co. will begin rehearsing on Aug. 19.

THE Pence Opera House, at Minneapolis, will reopen on Aug. 24. Manager Hilton has had the house painted and repaired since it was last the scene of the simulation of human passion. He will not allow any more local companies to appear on his stage. He writes that he has all the well-known burlesque and specialty combinations booked.

EVELYN CAMPBELL, of the Boston Museum, arrived in town from Europe, on Wednesday. She did some shopping before leaving for Boston.

PAMELA'S PROBITY is the title of Clyde Fitch's three-act comedy which Mrs John Wood will act in the Fall at the Court Theatre, London.

REHEARSALS of Herbert Hall Winslow's comedy-drama, Birds of a Feather, have been progressing for three weeks, under the direction of the author. Marie Sailer, Charles Bowser, Frank McNish, George Ober, Barney McDonough and others will play important parts. The company will carry a car-load of special scenery, by Harley Merry. The season will open on Aug. 19, at Saratoga and is booked solid for forty weeks.

A BRONZE elephant was the souvenir of the one hundredth performance of Wang last week.

THE 8 Bells company, which is under the direction of Primrose and West, attended a performance of the Primrose and West Minstrels at Norwich, Conn., on Friday. The meeting of the members of the organizations was made unusually pleasant by a banquet after the performance, tendered by the proprietor of the local hotel.

THE farce-comedy, The Hustler, ends with the medley of national airs as given by The Tar and Tartar. Such was the information sent to THE MIRROR by one of its out-of-town correspondents. To a MIRROR reporter Mr. Askin, the manager of The Tar and Tartar, said: "I heard that The Hustler company introduced a medley of national airs similar to the one in my company. I sent a representative to attend the performance of The Hustler, but he reports that the music is so bad that it is not worth while to get out an injunction."

ELLIS HENDERSON, proprietor of the Academy of Music, Jersey City, to a MIRROR reporter: "Have you seen an item going the rounds that my daughter, Carrie Henderson, will shortly appear as a star? What next for the Hendersons?"

JESSIE HANNA BOND, a notorious character, who got her name in the papers two years ago because she falsely asserted that she would replace Lillian Russell at the Casino, was the cause of headlines in the daily press, last week, simply because her husband wants her to relinquish claims to his property.

MANAGER GEORGE W. SAMUELS has arranged a tour of thirty-seven weeks for Dr. Bill. The doctor will visit his patients on the Pacific coast early in October. The week of Sept. 7 he will be seen at the Grand Opera House.

MR. KEE RANKIN denies the reports that he will appear in The Danites next season.

A SATISFACTORY tour has been booked for Richard Mansfield. He will only play three one-night stands. His next engagement at the Garden Theatre will begin on Feb. 15. He will be seen for the first time on the Pacific slope next Winter.

FOREIGN.

PARIS.

AUG. 6.—This is Paris' silliest season. There is absolutely nothing doing, if we except the Français and the Opéra, which grind out the same old repertoire all the year round, and Miss Helyett, which has just passed its 200th performance at the Bouffes.

The success of Miss Helyett is assuredly most remarkable, for there is nothing at all either in the play or in its interpretation to justify it. But, as I heard an intelligent Parisian remark the other evening, when I patiently sat through its three tedious acts, the authors of Miss Helyett are profiting by this period of stagnation through which play production is passing in France. Miss Helyett is a piece we should expect from the pen of a Mr. Hoyt, hardly one that we should expect to see applauded by the same public that assisted at the triumphs of Lecocq and Offenbach. Miss Helyett is the product of *la décadence*, the latest abortion of a sterile period. That Maxime Boucheron could have written it and Audran consented to set it to music is more evidence that French dramatists, like those of other countries, are not averse to neglecting their gods for the worship of Mammon when opportunity offers.

It is difficult, however, to understand even the popular success of Miss Helyett. The humor is cheap in the extreme, the songs very commonplace, and the story absolutely idiotic. Miss Helyett is the daughter of Dr. Smithson, a very impossible caricature of an American Methodist minister. With several other victims of all nationalities, Miss Helyett and her papa are staying at a Summer resort in Switzerland. There is a young painter named Paul who eventually becomes Miss Helyett's hero; a Spanish toreador, who is in constant terror of his mother-in-law; and James, another silly caricature of an American from Chicago, a suitor for Miss Helyett's hand.

In the second act an accident happens to Miss Helyett. She has been alone on the mountain, and has had a fall. During her slide her dress catches on the branch of a tree, which exposes Miss Helyett's person in such a manner that she and her papa declare she must marry the unknown man who, while she was unconscious, assisted her to her feet, and left her in a place of safety. This accident does not take place before the eyes of the spectator, who is left to imagine what charms were revealed to the anonymous rescuer's chaste gaze.

So Miss Helyett sets to work to find—Mr. Paul. For, of course, he was the man. Helyett's papa, however, wishes Mr. James to marry his daughter, and bids him tell Helyett that he is "the man of the mountain." James, totally in the dark as to what the man of the mountain means, does as he is told, and makes a great mess of it. He is promptly sent about his business by Helyett, who, later, fancies she has found her man in the Spanish toreador. This leads to complications with the Spanish mother-in-law, but finally the right man is found, and the curtain falls.

That is all there is to Miss Helyett. The characters of Helyett and her papa are silly and improbable. Helyett is dressed like a member of the Salvation Army, and her reverend father is constantly pulling a prayer-book from his pocket and going through the pantomime of fervent prayer while listening to other people's conversation. This makes the French laugh, but it is not funny, and certainly not in the best possible taste. Helyett, of course, talks French with an American accent, another source of amusement to the audience, and, this said, you know all about Miss Helyett. The only really amusing passages in the piece are those in which the Spanish toreador and his mother-in-law figure. It is not easy to comprehend what value Miss Helyett will be to the American manager who has bought the American rights.

Alexander Salvini was a conspicuous figure in a *fiacre* on the boulevards the other day, and Tony Pastor, contemplating the indecencies of a can-can at the Moulin Rouge the same evening, was another.

Yvette Guilbert, the *café chantant* singer, is all the rage now in Paris. She is singing at the Horloge in the Champs Elysées, and makes 25,000 francs a month. But more of her anon.

The news published in THE MIRROR of July 18, to the effect that the entire Théâtre Français company was to visit New York next season is denied here. I saw the secretary of the Comédie yesterday.

"Kindly contradict the report," he said. "There is no foundation for it. I am at a loss to know where the Count de Kératry obtained his information. Certainly he did not from us. Some time we may be able to cross the Atlantic, but not at present. What would the Parisians do with the Théâtre Français closed?"

"On whom would this step, if taken, depend? On M. Jules Claretie, or a committee of sociétaires."

"On the committee of sociétaires. This committee, however, would have to obtain the consent of the government, the Français being a subsidized theatre."

ALI BABA.

AMSTERDAM.

JULY 30.—This month we have had three new productions by the Royal Dramatic Company, of which one is a complete novelty for our public, and is, I think, not yet known even in New York except by hearsay. I refer to The Dancing Girl of Jones, whilst the other two, Friend Fritz and Met Genvegen, (With Pleasure) were already familiar acquaintances here, having been given by other companies, but not by the Royal Company, and must therefore also be classed as new productions.

Treating the three plays in the order in which they were put on, I shall first say a few words about Friend Fritz. These words shall, indeed, be few as Eckermann-Chatrian's idyl is well known to all theatregoers and has been so frequently given on all stages. Louis Bouwmeester made his reappearance after his recent indisposition as the Rabbi Sichel, and his impersonation can only be compared to the most remarkable performances of the character. The Rabbi of Possart was a type to the life, but the Rabbi of Bouwmeester is quite its equal; both had a richness of humor, a quaint unction, a kindly good-nature, coupled with sound common sense and sharp *mutterwitz* that are the distinctive traits of the character and yet both are different and quite original.

The first act, if anything, pleased me better from Possart, whilst in the second act I would accord the palm to Bouwmeester; but, indeed, both creations are unique. The part of Fritz was entrusted to Mr. Schulze, but clever as this young comedian is, he was not in his element; he had some happy moments, but as a whole, the part is evidently not in his range. Without making any comparison with the performance of Van Zuylen, which I mentioned in a former letter, Mr. Schulze disappointed me in the role. Perhaps the Fritz of Van Zuylen, which is unrivalled, still lingered in my memory, and involuntarily influenced my judgment, although it were, indeed, unfair to expect the same acting from a good comedian as from an artist *hors ligne*, but, be that as it may, the Fritz of this production was only mediocre.

Mrs. Van Ollefen, a new member of the Royal company, was a charming Suze, and won her public at once. De Danseres (The Dancing Girl) followed Friend Fritz, and met with a favorable reception. Although this last play of Henry Arthur Jones, if I mistake not, has not yet been brought out in New York, still the plot has doubtless been told to THE MIRROR's readers by your London correspondent.

The Dancing Girl, like Judah, is in some respects a strange play, and one might even say an incomplete play; there are some incidents that are not exactly accounted for, and others that seem unfinished, making one wish for further development. But with all these defects there is an unmistakable stamp of originality in the plot and general run of the incidents. The dialogue is crisp and witty and the situations strong and effective, particularly the entire third act, which is most interesting from beginning to end, the climax and *dénouement* offering also the attractive feature of freshness and originality.

The cast was a most excellent one; all entered into the spirit of the characters while the leading parts could hardly have been in more adequate hands. Mrs. Frenkel, in the typical and sharply drawn character of Drusilla Ives, scored another of her many triumphs; the vain, selfish, frivolous, and coquettish nature of the dancing girl were given to the life, and her by-play and business in the different scenes, as for instance in the first act where after playing the prude, she shows herself as she really is with the Duke of Guisebury, cannot be too highly eulogized, and the dance, or rather the preparations for the dance were done with a piquante archness not to be expected from an artiste, whose line is chiefly the emotional or dramatic. Mrs. Holtrop as the lame girl, Sybilla Crake, made a great deal of the part, and acted with much discrimination and sentiment. David Ives, the deceived father, was impersonated by Louis Bouwmeester; his make-up was capital, and the close of the play where he curses his daughter was done with a tragic power and intensity of passion that carried his audience with him. Mr. Clous is deserving of praise for his very careful interpretation of the *blasé*, generous but harebrained Duke of Guisebury, who only at the last becomes serious when it is almost too late, but for the rescuing hand of Sybilla Crake. Mr. Tourniaire as the half-fop Reggy Slingsby, was the same genteel and easy light comedian the public so well knows and appreciates, and Mr. de Vong as John Christison was acceptable. The setting of the play was effective, and the costumes appropriate.

Met Genvegen (With Pleasure) that followed, is a comedy of Moser, and having said that, all is said. The comedies of this fertile Teutonic writer are already popular in America, where they have been given time and again, not only in their original form by the German companies on your side of the Atlantic, but also in an English attire, translated and often so adapted that they are, as it were, acclimated, having become quite English, or quite American, you know. This comedy, like the others of Moser, turns on a series of mistaken identities, misunderstandings and similar incidents that keep the audience in a continual merry strain, which very often lapses into an uncontrollable roar. It was acted with much *entrain* by the comedy element of the Royal company. Mr. Schulze was now indeed in *his* sphere, and revelled in the eccentricities of his role. The honors were divided between him, Mr. Tourniaire and Mr. Morin, the *doyen of* the company, who seems to have acquired the secret of perennial youth or at least of perennial elasticity and vigor in his acting and his manners. Mrs. De Vries, Mrs. Van Ollefen and Miss Louie were very pleasing, and displayed a number of tasty toilettes.

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The annual exercises of the Dramatic Conservatory took place at the beginning of this month. The examination lasted, as is customary, two days, or rather, two mornings and one afternoon. The mornings were devoted to the accessory branches, that is to say, the branches that may be considered accessory, such as foreign languages, history, gymnastics, dancing, elocutionary reading and voice-culture, while the afternoon was reserved solely for acting. The morning exercises were held at the Conservatory, and those of the afternoon at the Varieties Theatre. A jury was chosen for the afternoon among whom were Mrs. Panwels and Louis Bouwmeester of the Royal Company, and Henri T. Poolman of the company of the Varieties. I have spoken frequently of the Conservatory, of its corps of teachers at the head of which is its able director, Banberg Wilson, so I shall limit myself now to a short notice of the afternoon programme.

This consisted of three selections, each naturally of a different *genre* in order to give the pupils an opportunity of showing their aptitude for the different walks of the drama. The pieces chosen were the beautiful little sentimental drama, in verse, of André Theuriet, entitled Jean Marie, the fourth act of the Vorstenschool (School for Princes) of Multatuli, a modern Dutch writer, who can almost be considered classical, and a comedietta from the French, Un Mari dans du Coton. These three selections are looked upon as touchstones in their respective *genres* at the Conservatory, the Vorstenschool, at all events, always forming part of the programme, the pupils fulfilling the different roles by turns, as is done with the comedies of Molière at the Paris Conservatory.

The pupils acquitted themselves very creditably, and in the act of Multatuli's play Misses Coerdes and Brandt should have a meed of praise, while a good word is due to Mr. Boersma in the comedietta. Miss Coerdes has been engaged by the Royal company for next season.

* * * * * *

Managers Kreukniet and Poolman have brought out another novelty and have given fresh evidence of their spirit of wide-awakeness in catering to the public taste. Spurred on by the unequivocal success of De Verloren Zoon (L'Enfant Prodigue) which had a run of forty performances, a pretty smart record for Amsterdam, where, as I have frequently remarked, the places of amusement, excepting the Frascati Theatre, offer very frequent changes of programmes, and (by the way, that is the case in all the European cities, excepting, of course, the great metropoli, London, Paris, Vienna and Berlin)—spurred on, I say, by this success, Managers Kreukniet and Poolman resolved to make another new departure and to introduce the muse of operettas on their stage. A number of new additions, with that object in view, were made to their company, and the last operetta of Audran Miss Helyett was put into rehearsal for speedy production, the initial performance coming off last Saturday evening. So you see, these gentlemen are determined not to let the grass grow under their feet.

The libretto of the operetta of Audran is by Maxime Boucheron, and is bright and witty, while the music is quite up to the mark of his other comic operas.

The title-role of Miss Helyett was undertaken by Miss Barnberg, whose personality is quite suited to it, and who has been very cordially received. She looks very quaint in her costume that has much of the costume of a salvation army soldier (a female soldier, or it understood), and sings nicely. Miss Barnberg is very young yet, and has only been a year on the stage, so the same work cannot be exacted of her as from an artist who has already gone through a number of stadiums in the profession.

Anna Poolman as the Spanish Señora, Mr. Poolman as Paul, and Mr. Van Kuyt as Smithson, should not be passed over without commendation. Miss Helyett seems to have pleased her public, and she will probably make quite an extended sojourn at the varieties.

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At the Grand Theatre, the company of Messrs. Van Leer appeared this week in Les Orphelines de la Charité of D'Ennery, given here under the name of The Orphans of The Hague. The drama is by D'Ennery, therefore it is unnecessary to say that it is effective and sensational, and draws good houses, particularly as far as the gallery and pit go, and to say the truth, even the higher-priced seats are oftener occupied than empty, for be it sensationalism or stage tricks, the ten dramas of D'Ennery have a drawing quality that always tells.

Here I am chatting on and entirely forgetting to mention what a well known play Les Orphelines de la Charité is for the American public. Perhaps THE MIRROR's readers may already have recognized it from the title. If not, I will inform them that it is the identical play that was successfully produced at the old Wallack's Theatre some ten years ago and at Baldwin's Theatre, San Francisco, about six months later. The version at Wallack's was called The Child of the State, and at Baldwin's The Orphan of the State. In both productions the actresses who played the leading part, and these were Emily Rigl, in New York, and Adeline Stanhope, in Frisco, made unmistakable hits, and the same can be said here of Mrs. Potharst, at the Grand Theatre. The passionate character was interpreted with emotional power, and Mrs. Potharst merited the repeated recalls that fell to her share.

Fritz Bouwmeester, a brother of Louis Bouwmeester, is a great favorite with his public, and as Pavillon (I give the name in the original French drama), the part played by James O'Neill at Baldwin's, and I think by Mr. Hoey at Wallack's, kept the spectators laughing whilst he was on the stage. The rest of the cast was efficient. A. J. G.

OBITUARY.

Milton Rainford, the old-time comedian, died last week in Philadelphia, aged sixty-one years. Mr. Rainford supported nearly every prominent actor of his day, and for many years he was a member of McVicker's stock company in Chicago, and later of that of Mrs. John Drew in Philadelphia. One of his last engagements was with J. B. Polk's Mixed Pickles company. He was buried by the Actors' Fund in the plot belonging to the Actors' Order of Friendship, of Philadelphia.

The death of Auguste Vitu in Paris removes from the field of dramatic criticism one of the ablest and most popular of its exponents. Auguste Vitu was the critic of the Paris *Figaro* considerably more than twenty years. During that time he gained the confidence of his readers and the esteem of the profession, for his judgment was universally acknowledged to have been as sound as it was honest. His criticisms were veritable gems of literature, and students of the drama were grateful when, under the title of "The Thousand and One Nights of the Theatre," he collected them in book form. His loss will be seriously felt by the *Figaro*, as such men are not easily replaced.

Aldrich Knight died on Monday afternoon, at his home in New York. He was twenty-four years old. Last season he was a member of The Prince and the Pauper and The Ivy Leaf companies. His mother, who is at Nova Scotia, has been informed of his death by telegraph, and the arrangements of the funeral will be deferred until she has expressed her wishes in the matter.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded upon personal or written application. Letters advertised for sundays and un-called for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, G H	Eyre, Sophie	Moore, Raymon
Anderson, Will	Evans and Hoey	McDonall, F A
Barron, Bella	Edwards, Mrs Jas.	Mortimer, Edmund
Brasse, J Sr.	Ellis, Sidney K	Mayo, Clara
Bloodgood, Harry	Fairweather, Miss	Martin, Luke
Brown, F M	Foster, Florence	Moore, W E
Burrows, Jos O.	Furst, W W	McCabe & Young
Bertini, Nina	Frazier, A E	Martin, Willis K
Burbridge, C. J.	Fisk, E T	McConnell, W J
Bernard, Ada	Francour, J W	Moreland, Beatrice
Bradley, Leonora D	Gilmore, J H	Newall, Willard
"B. O."	Goodwin, Myra	Owen, William K
Butler, Alex C	Goodwin, F S	Prescott, Marie
Butler, Alice	Golden, Martin	Primrose, Geo. H
Blythe, Helen	Garrick, T E	Reynolds, Joseph
Bowring, W.	Gray, F C	Rust, C. B.
Brown, Theodore	Gunderson, W P	Kentrina's Path finder co.
Chisnell, Newton	Heger, P C	
Curtisse, E	Hoobry and Hoberly	Royston, W E
Craig, Gordon G	Hatch, W	Ransome, J W
Carter, Geo T	Hight, Bessie	Richards, G
Chester M Wm	Hoyt, J T	Richardson, Lillian
Cooper, Archibald	Holt, Lina	Russell, H
Curtis, T. A	Harcourt, William	Roberts, Harry
Carle, Alice L	Harris, Evan	Stodart, Edmund
Clement, clay	Holland, Frank	Stuart, W
Chidley, S	Hoyt, Edith	Strong, E E
Cooper, Will C	Hennah, Helen	Saville, J G
Coggeswell, Cather ine C	Hanchett, D	Sargent, H J
Conger, Fred	Hasbrouck, C F	Scanlan, W J
Clifton, C. J.	Hamilton, John	Symons and Wahl
Carter, Fitz	Henderson, Geo E	Stillmann, Lillian
Chambers, Lilian	Hanson, J	Saul Eadie
Coleman Thomas	Jansen, G H	Salvini, Alexander
Carney, Annie	Jordan, Frank	Shiver, Giles
Durham, J F	Kennet, J M	Stanton, Marie
Dayne, Clara C.	King, F H	Towne, E L
Dorman, Ralph	Kail, J West	Theatrical
Dungan, Charles W	Kent, Chas	Thompson, D
DeKyther, Mrs J A	Kahn, G	Vinton, Dora
Dickson, Wm F	Kimball, Jennie	Wilford, Maurice
Downing, R L	Lynch, Mark	Wilson, H D.
Dickson, Georgie	Lewis, Arthur	Ward, F
De Langer, Louise	Lytton, Genevieve	Webb, Richard
Davenport, Fanny	Lansing, Nina	Weems, Harriet
Du Bois, James S	Morsell, H	Ward, V B.
Eagle, Oscar	Mann, N D	Wright, L W
Emmet, J. K ine	Muller, A L	Walters, J C
Evans, Walter H	Maeder, Frank	Webber, E F
Elliott, Madame	Moore, Frank	Wilson, A G.
Evans, Lizzie	Mills, J E	

THE THEATRICAL ROSTER FOR 1891-92.

A FAIR REBEL.

Edward Mawson, manager; George Hasbrouck, treasurer; J. P. Keefe, stage manager. Now playing.

Edward E. Mawson, Leslie Filson, W. S. St. Clair, Will D. Ingram, Maurice Pike, Arthur F. Britton, F. Hooker Wright, John R. Walters, R. E. Martin, F. W. Smith, R. Edwards, W. Roberts, W. F. King, Bernard White, J. P. Keefe, John F. Ryan, Shepherd Barnes, John Caldwell, F. W. Kingsley, John Conners, W. R. Johnson, Frank Harris, Kate Walters, Edith R. Meek, Bella Bucklin, Fanny Gillette.

A BRAVE WOMAN.

John W. Barry, manager; Edward Clayton, advance agent; George W. Matan, stage manager; Charles E. Gilbert, musical director.

William V. Malmburg, Robert W. Rogers, Gilbert S. Braby, Frank A. Bieberger, Will Mack, Sadie Farley, Dollie Malmburg, Bertie Leslie, Elgie Elliston.

AFTER DARK.

William A. Brady, manager; Harry Elliot, business manager; Fred. A. Hodgson, advance agent.

Harry Meredith, Russell Bassett, Kelly and Murphy, Sweeney and Ryland, F. C. Carter, H. Sinclair, James Corbett, Frank Hart, J. W. McConnell, George W. Heath, Jeremiah Murphy, J. P. Frazier, Frank Murtha, Lavinia White, Ella Hoyt Wood.

ALLEN'S NEW YORK THEATRE CO.

Frank Allen, manager. Now playing.

Frank Allen, Harry Driscoll, W. S. Perry, Ed. Kane, B. H. Louse, F. A. Moore, Nina Lansing, Jeannette Howell, Marie Allen, Edna Lee.

A BUNCH OF KEYS.

Gus Bothner, manager. Tour begins at Philadelphia, Aug. 24.

Lewis Wesley, W. C. Crosbie, Harold Harman, W. H. Murphy, William Smith, George Chenet, John Harding, Katie Rooney, Annie Whitney, Blanche Nichols, May Pierce, Tillie Jardyn.

A JOLLY SURPRISE.

George W. Purdy, manager; Harry St. Ormond, business manager; Charles Hoffman, musical director. Tour begins at Brockton, Mass., Sept. 7.

Charles H. Bradshaw, W. A. Mack, Robert Vernon, Frank Redsdale, J. E. McFarland, Charles Lawlor, James Thornton, Charles Hoffman, William Bradley, Fanny Rice, Jennie Weathersby, Amy Gordon, Eugenie Nicholson, Alice Smith, Nellie Hawthorn, Eva Turnock, Mary Montford.

A BREEZY TIME.

E. B. Fitz and co., proprietors; Daniel Shelby, manager; Paul C. Blum, advance agent. Tour begins at Louisville, Ky., Aug. 24.

E. B. Fitz, R. C. Thayer, Walter C. Mack, B. A. Rack, R. C. Davenant, William Price, Max Parnello, Don Mazzella, John F. Birch, Harry Morris, R. E. Morse, Will Desgraff, Sig. Parnello, Kathryn Webster, Helene Ramsley, Madge W. Webb, Amy Stanley, Capitola Urline, Lenora White, Kittie Parnello, Elsie Hall.

A TURKISH BATH.

E. H. Macoy, manager; Al. Feeley, stage manager; A. Reimer, musical director.

Frank Murphy, T. Wilmot Eckert, T. D. Miles, Al. Feeley, Elmer Snowe, W. Hoskins, W. J. Clark, Marie Heath, Emma Berg, Maybelle Eckert, Jessie Ollivier, Fanny Swain.

ABRAHAM LINCOLN.

Randall and Dickson, proprietors and managers. Tour begins at Chicago, Sept. 13.

Elmer Grandin, Alexander Kearney, Robert McWade, James Kearney, C. D. Vining, Franz Hillman, Max Snyder, S. F. Smithers, Gotham City Quartette, Mabel Bert, Rachel McCauley, Lillian Hadley, Anita Rothe, Marie Atchison, Mrs. Matt Snyder, Lora Woolever, Anna McCauley.

ASLEEP AND AWAKE.

C. R. Gardiner, manager; Max Lowenthal, business manager; H. E. Wheeler, assistant manager; Harry Thompson, musical director. Tour begins at Allentown, Pa., Aug. 31.

Horace Randall, Edward Young, Charles Robinson, William Macauley, J. H. Robinson, Amos Gotteck, Cora Van Tassell, Blanche Curtisse, Grace Ogden, Jean Voorhees, Ray Berkley, Amada Hurmell, Lillie Moore, Odie Tremaine, Lena Anderson, Jennie Bailey, Jeannette Forsythe, Marguerite Wald.

A ROYAL PASS.

Harry Doel Parker, manager; Frank Logan, advance agent; Prof. Williams, musical director. Tour begins at Minneapolis, Aug. 30.

George C. Staley, Charles J. Edmonds, J. C. Huffman, Charles E. Bowen, John Fisher, E. S. Williams, Frank Hildebrand, Miss Blair, Abbie Pierce, Louise Haven, Little Clair.

AN AMERICAN BOY.

George W. Heath, manager; Frank M. Daly, representative. Tour began Aug. 17.

Dan Mason, Willie McDermott, George K. Robinson, J. Manning, J. H. Ammons, H. W. Groesbeck, E. L. Hicks, N. M. Wills, Harry N. Welsh, Johnny Welsh, Lizzie Anderson, Abbie M. Heath, Kittie Ardine, Dot Parkhurst, Francie St. John, Iola Pomeroy.

ANNANDALE AND HAMILTON OPERA CO.

F. Rolleston, manager; M. W. Tobin, representative; H. Soro, musical director.

F. M. Knupfel, L. Casner, R. Stantina, Henry Dickman, Charles Partello, W. Gaunt, William H. Hamilton, R. W. Guss, T. J. Johnson, Lizzie Annandale, Ida Coram, Ethel Chamberlain.

ANDERSON'S UNIQUE COMEDIANS.

W. C. Anderson, manager; George S. Sidney, business manager; Henry F. Smith, musical director; Carl Frank, orchestra leader.

Max Arnold, Charles Jerome, Max Million, F. H. Macke, Lindsay Morrison, Harry Dietz, Wesley Sheridan, Ada Deaves, Claire Fox, Florence Wyatt, Julie Mackey, Laurie Persins, Fannie Bloodgood, Lulu Don, Lizzie Don, Emma Don.

A HOLE IN THE GROUND.

Frank M. Kee, manager.

Charles A. Cowles, W. B. Hogan, Frank Lawton, Frank Baldwin, Fin Reynolds, Hattie Harvey, Lydia Pierce, Nina Lawrence, Dottie Neville, Inda Palmer, Bessie Dunn, May Curtis.

A MIDNIGHT BELL.

Hoyt and Thomas, managers; Frank McKee, general manager, Fred E. Wright, business manager; W. Carlton, treasurer. Tour began at Port Jervis, N. Y., Aug. 13.

Eugene Canfield, George Richards, R. J. Dillon, W. H. Currie, J. W. Hayne Earle Stirling, W. Cullington, W. Moore, H. Luckstone, Lansing Rowan, M. Conor, Evelyn Friend, Marie Uart, Laura Avers, Sallie Canfield.

A TRIP TO CHINATOWN.

Hoyt and Thomas, managers; Frank McKee, general manager; Percy Gaunt, musical director.

Harry Conor, George A. Beane, Lloyd Wilson, Arthur Pacie, Harry Gilfoil, Frank E. Morse, Anna Boyd, Grace Golden, Millie Price Dow, Jessica D. Verret, Lucy Daly, Blanche Arkwright, Maggie Daly.

A NIGHT AT THE CIRCUS.

A. J. Spencer, manager; T. E. McDonough, advance agent; W. H. Nelson, musical director. Tour begins at Boston, on Aug. 24.

John Webster, Ben Lodge, J. H. Bradbury, W. H. Mack, John Gilroy, Joseph McKinley, H. B. Barnum, Nellie McHenry, Genevieve Reynolds, Helen Harrington, Margaret McDonald, Alice May, Helen Evron, Henrietta Byron.

A SOAP BUBBLE.

J. H. Dobbins, manager. A. B. Bennett, advance agent. O. M. Turnbull, treasurer. Walter A. Phillips, musical director.

J. T. McAlvin, George Gale, Chelso Perucchi, Ed. Kelly, J. J. Nolan, Thomas F. Baron, Soap Bubble Quartette, Dolly Foster, Dolly Davenport, Mae Ramza, Irene Gale, Bertha Kellogg, Maud Keeler.

A WOLF'S WEDDING.

Frank M. Reynolds, manager. J. J. Buckley, treasurer. Sam. Alexander, advance agent. W. M. Hogan, musical director. Tour begins at Philadelphia on Sept. 7.

John W. Ransome, W. F. Mack, Charles Kirke, Frank O'Brien, Charles Burke, Sig. Benneditto, George Earle, Flora Moore, Stella Mayhew, Estella Sylvia, Mollie Whitten, Louise Rice, Kitty Grey, Kittie Thornton, Clair Palmer, Gertrude Phelps, Nellie Chase, Millie Drew.

A TEXAS STEER.

Boyt and Thomas, proprietors. Frank McKee, manager; F. M. Dasher, business manager.

Tim Murphy, John Marshall, Newton Chisnell, Charles Stanley, James Horan, Sumner Clarke, R. Finlay, W. H. Bray, John T. Craven, Charles Warren, Robert McIntyre, Lizzie Du Roy, Dorothy Sherrod, Flora Walsh.

A KNOTTY AFFAIR.

E. J. Nugent, manager; C. W. Seanor, business manager; James Simpson, general agent.

John C. Rice, C. J. Rose, George W. Barnum, Richard Jones, Joseph Riley, George Gaskins, James C. Cherry, Ida Van Sicien, Mabel Fenton, Mabel Florence, Sally Cohen, Ada Jones, Grace Chase, Fanchon Conyer, Bessie Clayton.

A HIGH ROLLER.

Alex. Comstock, manager; Benjamin Tuthill, business manager; A. C. Moreland, treasurer; W. C. Cubitt, secretary; Gus Gebert, musical director; R. J. Graham, stage manager. Now playing.

Barney Fagan, Barry Maxwell, Billy Rice, Harry W. Emmett, Arthur C. Moreland, John Callan, Michael Thompson, Frank White, Leslie Fursman, James Russell, John Russell, Fred. W. Smith, Thomas Rough, William Ryley, Louise Sylvester, Attie Gilbert, Jessie Villars.

A STRAIGHT TIP.

Rich and Harris, proprietors; E. Rosenbaum, manager; John F. Harley, advance agent.

James T. Powers, Peter Dailey, John Sparks, Richard Gorman, Clipper Quartette, Emma Hanley, Mary Burd, Delia Stacey, Dora Webb, Leona Emrose, Miss Pigman.

A DEAD CINCH.

Emil Nowark, manager. Tour begins on Sept. 21.

Charles E. Fisher, Thomas Ballantyne, Mr. Wilton, William F. Allen, Joseph H. Nowark, Samuel P. Fisher, L. G. Appel, Vevie Nobriga, Miss Nelson, Allie Marshall.

ANNIE MITCHELL CO.

Sam C. Miles, manager; William H. Smith, treasurer; Lew Cook, musical director.

Harry Knight, F. A. Felvonton, Evan Harris, Fred. Walters, Leslie Howard, E. Francis Seymour, William A. Long, John A. Nelson, Annie Mitchell, Minnie Stanley, Ada Williams, Edith Harcourt.

ADA GRAY CO.

Wallace P. Keffer, manager; J. H. Bowland, stage manager.

Ada Gray, Edward E. Powell, Walter F. Birch, J. H. Bowland, William Jackson, William Henderson, Harry Montgomery, Kate Eckert, Belle Theodore, Edith Ellison, Little Gladys.

AMBERG THEATRE.

Gustav Amberg, manager; Herr Waldeck, stage manager.

Joseph Kanz, Karl Ernst, Gustav Kober, Hugo Rangenberg, Herr Zarest, Herr Kirch, Max Lube, Bernhard Renk, R. Linnhold, August Wotter, Otto Meyer, J. Mornay, Frl. von Kantiz, Frl. Schelier, Frl. Detschy, Frl. Eugenie Schmitz.

A BARREL OF MONEY.

E. D. Stair, manager; George H. Nicolai, business manager. Tour began at Mt. Clemens, Mich., Aug. 9.

Sidney Haven, George A. Booker, Walter A. Perkins, Frederick L. Power, Al. H. Bailey, Ralph Stuart, G. J. Scarist, Jessie West, Rosabel Russell, Grace Carrington, Edith Stuart.

BOSTON MUSEUM.

R. M. Field, manager. Season begins on Aug. 30.

George W. Nelson, Charles Barron, E. L. Davenport, George C. Boniface, Clarence Holt, Charles S. Abbe, Junius B. Booth, James Barrows, H. Lonsdale, Franklin Hallett, Edward E. Rose, Edward Wade, Eugene Sweetland, Morton Paine, E. W. Dodge, st. P. Whittemore, Evelyn Campbell, Miriam O'Leary, Marie Burress, Annie M. Clarke, Fanny Addison, Agnes Acres, Kate Ryan, Ida Glenn, May Hebron.

BIRDS OF A FEATHER.

Charles F. Weber, proprietor; S. H. Cohen, business manager.

Charles Bowser, Frank McNish, George Ober, Barney McDonough, Aldrich Knight, H. A. Belzac, John J. Elters, F. W. Mills, Marie Sailer, Annie Lippencott, Etty Cohen, Neva Harrison, Nina Esterbrook, Adelaide Ober.

BILL NYE COMEDY CO.

Stuart Robson and George W. Floyd, managers; John Collins, business manager. Tour begins at New York on Sept. 21.

Thomas Q. Seabrooke, Eugene Moore, J. R. Smith, Lionel Bland, R. J. Dunlan, Francis Neilson, Jay Wilson, Lizzie Hudson Collier, Minnie Dupree, Jennie Goldthwaite, Ruth Carpenter.

BEEBE BARBOUR CO.

O. T. Crawford, manager; J. G. Jarard, business manager; W. W. Craig, assistant manager. Now playing.

Edwin Barbour, Colonel J. S. Jarard, W. W. Craig, John W. Stephens, Charles Manley, Sam Hunt, Evan Herries, Kate A. Beebe, Edna Lytton, Little Gracie Reese, Fanny Mathias, Neevie Conway.

BOBBY GAYLOR CO.

William A. Brady, manager; Berrie Jarrett, business manager; M. J. Murphy, representative; Fred. Green, agent.

Bobby Gaylor, J. P. Carroll, C. W. Young, the Olympic Quartette, Hallett and Raymond, Jamesson and Cahill, William Burt, Harry McDargh, Georgie Parker, Jennie Franklin, May Gaylor, Beatrice Norman, Myrtle Tressider, Jennie St. Clair, Lillie Carroll.

BILLY MARBLE CO.

B. Marble, manager; Samuel Rhys, musical director.

Billy Marble, F. A. Howes, George C. Bernard, W. G. Marble, Charles B. White, F. H. Ramsay, Ella Marble, Jennie Bowen, Mary Marble, Clara Phillips, Mamie L. Owens.

BLACK CROOK.

M. Alexander, manager; Prof. Cotton, musical director, Charles Ashton, stage manager.

Joseph Hunt, William Cunningham, Prof. De Clare, John Allen, Fannie Masters, Nora Allen, Josie Hartwell, Ollie Vickery, Hester Roberts, Susie Roberts, Grace Wilson, Una West, Clara Metz, Miss Scott, Miss Florence.

BOYS AND GIRLS.

Rich and Harris, managers; Julian Mitchell, stage manager.

The Leopolds, Ignatio Martinetti, William B. Wood, Julian Mitchell, James A. Sturgis, May Irwin, Flora Irwin, Georgia Lake, Sadie Kirby, Blanche Howard, Laura Russell.

CHARLOTTE THOMPSON CO.

Edwin Eton, manager; Loraine Rogers, musical director; Neil Grey, stage manager. Tour begins Aug. 26.

Charlotte Thompson, G. D. Mackintyre, Vernon Somers, Edwin Elton, Neil Grey, Burr Gravson, Alma Shandon, Emma Bransch, Josie Bacon, Lena Burton.

CASTLES IN THE AIR.

Randall and Dickson, managers. George P. Wall, treasurer. J. H. Geary, advance agent; Emil Wolf, musical director. Clement St. Martin, stage manager.

John D. Gilbert, Clement St. Martin, Alfred Waite, Lon Stillman, S. J. Kelley, Louis Von Hummil, Jessie Villars, Marie A. Sanger, Lottie Mortimer, Marie G. Burdeau, Eva Wood, Dollie Dumont, Marie Kellogg, Violet Bertram, Maude Emerson, Aline Bertram.

CARMENCITA CO.

Koster and Bial, managers. Tour begins at Cincinnati, Sept. 7.

Carmencita, Spanish Students, Alexander Bell, Vincent Hogan, Marie Bell, Cecilia Pollock, Miss Harris.

CHARLES S. DICKSON CO.

George W. Lederer, manager; Harry A. Guion, advance agent; William Wilfe, treasurer; Henry Dublin, acting manager. Tour begins at Denver, Col., Aug. 31.

Charles L. Dickson, Robert Edeson, Harry Davenport, Louis J. Ottomeyer, Louis Mann, Edward B. Earle, Louis L. Mason, Ellen Berg, Clara Lipman, Alice Shepard, Nellie Buckley, Florence Raymond.

CHARLES T. ELLIS CO.

L. C. Behman, manager; Archie H. Ellis, business manager.

Charles T. Ellis, James Vincent, C. E. Seaman, Benson H. Pierce, Robert Mack, B. Weil, Robert Barr, W. L. Scott, Albert Egener, Vivian Osborne, Ella Gardiner, Clara Moor, Marion Ballou, Emma McGrath, Little Flossie O'Brien, Baby Nettie Grier.

CORA TANNER CO.

Col. W. E. Sinn, manager. Tour begins at Brooklyn, Sept. 7.

Cora Tanner, Harold Russell, S. K. Chester, J. H. Browne, Ernest A. Foster, O. H. Barr, J. K. Hutchinson, Beverly W. Turner, Charles Diehl, Ada Dwyer, Annie Chester, Mrs. T. A. Longmore, Margaret Montgomery.

CHARLES A. GARDNER CO.

Sidney R. Ellis, manager; W. J. Walker, advance agent; Gustave M. Kline, musical director. Tour begins at New York, Aug. 24.

Charles A. Gardner, Ogden Stevens, Robert V. Ferguson, William H. Leyden, Henry Kingsley, Alex. Johnston, Royce Alton, C. H. Gardner, Eva Beron, Marion May, Nellie Walters, Hazel Regan, Bertie Alton, Little Otto.

CARROLL JOHNSON CO.

W. H. Halloway, manager; L. R. Williams, agent. T. J. Murphy, press agent; L. P. Phelps, treasurer.

Carroll Johnson, Mart E. Husey, Harry Fenwick, W. D. Stone, Hugh J. Ward, Joseph A. Dailey, Richard Fallon, Lida McMillen, Annie Mortimer, Annie Shindle.

CHARLES A. LODER CO.

Humphrey and Crossby, manager.

Charles A. Loder, L. Henry Mack, John Peasley, Ruby Lytton, John P. Savage, Billy Gray, Harry Moore, Albert Hatch, Josie Sisson, Mina Genwell, Mattie Rowe, Maggie Douglas, Maud Elsdale.

DALY'S THEATRE CO.

Augustin Daly, manager; Richard Dorney, assistant manager. Harry Widmer, musical director. Tour begins at Paris, France, on Sept. 2.

John Drew, George Clarke, Eugene Jepson, Sydney Herbert, William Sampson, Charles Wheatleigh, Mr. Buckland, Charles L. Clerq, Hobart Bosworth, James Lewis, Tyrone Power, Sydney Bowkett, Ralph Nisbet, Ada Rehan, Mrs. Gilbert, Kitty Cheatham, Isabelle Irving, Adelaide Prince, May Sylvie, Florence Conron, Lulu Smith.

DR. BILL.

O. B. Sheppard and George W. Sammis, proprietor; George W. Sammis, manager; Hubert Sheppard treasurer, Leighton Baker, stage manager. Tour begins at Easton, Pa., on Aug. 31.

Ernest Bartram, Leighton Baker, Daniel Jarrett, Walter G. Hogton, Thomas Depue, Mrs. George Knight, Emily Maynard, Belle Stokes, Mary Reever, Stella Lawman, May Vokes, Mrs. William Wilson.

DAN SULLY CO.

D. B. Wheeler, manager; J. Fred. Pendleton, business manager; L. A. Sully, treasurer. Tour begins at Newport, R. I., on Aug. 24.

Dan Sully, Harold Courtenay, H. G. Sinclair, C. Jay Williams, Con Lynch, Willis Baker, Fred. Richter, Rose Watson, Florence Stover, Little Edith Stover.

DE WOLF HOPPER OPERA CO.

B. D. Stevens, manager; J. W. McKinney, business manager. Tour begins at Boston, Oct. 12.

De Wolf Hopper, Samuel Reed, Edmund Stanley, Alfred Klein, Carmen Manvel, George Wade, Louis Schrader, Marion Singer, Jeannette St. Henry, Anna O'Keeffe, Helen Beresford, Della Fox.

DONNELLY AND GIRARD CO.

Donnelly, Girard and Cox, proprietors; Samuel P. Cox, manager; Charles Wiegand, advance agent; Fred. Perkins, musical director. Tour began at Chicago, on Aug. 16.

Henry V. Donnelly, Ed. Girard, George Murphy, Pete Mack, W. Wallace Black, Sagar Midgley, Edward Laurence, May Howard, Annie Mack Berlein, Fannie Burt, Julia Lee, Clara St. Maur, Kate B. Allen, Jessie Gardner.

DARLINGTON'S WIDOW.

Harry D. Graham, manager; J. D. Leffingwell, business manager. Tour begins at Waterbury, Conn., Sept. 7.

Adolph Lestina, E. A. Eberle, Donald Harold, L. W. Woodworth, J. F. Hagen, B. Woodthrope, C. J. Burbidge, Isabelle Annesley, Dollie Davis, Estelle Mortimer, May Thompson, Maud Odell.

DOWN ON THE FARM.

Will Chesterfield, manager. A. J. Faust, business manager.

Charles Fremont, C. E. Bunnell, David V. Wall, Fred. Ruller, Charles Morton, T. E. Smiley, S. A. Curtis, H. E. Fairbanks, T. J. Humphrey, M. C. Reynolds, Joseph Fitzpatrick, Lillie Black, Minnie Victorson, Sophie Thorne, Lotta Fremont, Rose Chesterfield.

DOWN THE SLOPE.

Joseph W. Milliken, manager. Charles Benner, advance agent; Charles Zinn, treasurer. Tour begins at Columbus, O., Aug. 27.

Joseph Downs, Danny Mann, Frank Doremus, George W. Murray, Harry T. Donaghy, Bob Ehert, Vic. Ambos, Charles Hudson, George Black, James King, Pauline Harvey, Maude Bennett.

DORA WILEY CO.

C. O. Tennis, manager; George Towle, musical director. Opens at Bucksport, Me., Aug. 31.

Eddie Smith, Jere Grady, Alonzo Hatch, Adam Richards, R. A. Reese, James P. Forrest, Edwin Tennis, Dora Wiley, Clara Chester, Alice Venzie.

DIXIE COMEDY CO.

Miller and Young, managers; J. W. Carroll, advance agent; R. Marsden, stage manager. Tour began at Marion, O., Aug. 10.

Richard Marsden, H. G. St. Clair, Edwin Wolcott, Fred. Raymond, Harry S. Kingsley, Bert Miller, D. N. Christian, F. P. Munnell, Maggie Miller, Minnie Wilson, Frankie C. Gray, Tillie Tatro, Little Norine.

ELECTRIC SPARK.

A. W. Van Anda and F. W. Torreyson, proprietors and managers. C. M. Bravo, advance agent. M. E. Simpson, stage manager. Prof. W. C. Harris, musical director.

M. F. Simpson, Ed. A. McHugh, James F. Lee, Irwin Beals, W. C. Osborn, John Shean, George Hite, George H. Sherman, Todd Kembler, C. Goodyde, Lillie La Rose, Lillian Stillman, Mlle. Lurette.

EDGAR SELDEN CO.

Henry Pincus, manager; F. Pincus, advance agent. Tour begins at Newburg, N. Y., on Sept. 7.

Edgar Selden, Edwin Bethel, L. M. Mantell, Roger Dolan, Sebastian Simonson, F. Pincus, Walter Hill, M. O'Connell, McCloud and Melville, Rita Villars, Annie Forrest, Belle Dolan, Mamie Williams, Little Flossie.

EVANS AND HOEY CO.

W. D. Mann, manager; James V. Cooke advance agent; Armand Recker, musical director. Now playing.

Charles E. Evans, William Hoey, Thomas Le Mack, James T. Galloway, Frank Strury, C. H. Prince, James M. Gibson, P. T. Johnston, Minnie French, Helene French, the Levey sisters, Lillian Markham, Eva Randolph, Ada Jewell.

EVANGELINE.

C. H. Smith, manager; J. W. Spears, business manager; Frank Berry, musical director; E. S. Tarr, stage manager. Tour began at Boston, Aug. 3.

James S. Wolf, George A. Schiller, Jesse J. Bush, Edwin S. Tarr, Harry West, Ben J. Miles, Bernard J. Reilly, Turner and Reynolds, The Acadian Male Quartette, Hilda Thomas, Patti Stone, Sadie Stephens, Edith Clinton, Nellie Victoria Parker, Lillian Cleaver, Ida Grace Tabor, Clementine Launey, Ethel Langdon, Sophie Segel, Evangeline Ladies' Quartette.

FRANK DESHON COMIC OPERA CO.

Charles G. Amsden, manager. Leon Oberhoffer, musical director. Now playing.

Frank Deshon, Claude Amsden, Harry Nelson, J. H. Jones, Will Brackett, Jack Mackay, Fred. Mathies, Harry Depew, H. Young, George Smith, Burt Elmer, Edward Downer, Will French, James Warfield, Kitty Marcellus, Josie Intropidi, Vivian Du Bois, Corinne Burton, Lena Oser, Minnie Chandler, Lida Darrell, Lila Rackett, Grace Benman, Miss Matthies, Helen De Laney, Mae Hart, Grace Singleton, Alice Warion, Jennie Earle, Hattie Richland, Fanny Woolsey, Clara Hawkins, Cecil Rowland.

FLEURETTE.

Fred. McCloy, manager. Tour begins at New York, Aug. 24.

Edward M. Favor, Edward Webb, Herr Borodkin, Frank Binkhurst, Augustus Rival, Fred. Borneman, Rose Beaudet, Marie Louise Day, Mamie Scott, Marie Sanger, Bebe Vining, Rose Newham.

FABIO ROMANI.

Aiden Benedict, manager; D. D. Smith, business manager. Tour began at New York, on Aug. 24.

Walter Lawrence, Charles L. Farwell, George C. Denton, Fred. Murray, Harry Linton, Horatio Appleby, T. R. Hamblin, Charles Ashley, G. Bernard, Frances Field, Addie Farwell, Belle Mortimer.

FANNY DAVENPORT CO.

Marcus R. Mayer, manager; Ben. Stern, acting manager; Archie McKenzie, business manager. Frank Willard, stage manager; W. W. Furst, musical director. Tour begins at Omaha, Sept. 28.

Melbourne McDowell, Frank Willard, Theodore Roberts, William Flynn, Frank Tannehill, Sr., Frederick Mayer, Walter Hale, Harry Reeves, C. W. Travis, George Stokes, J. Harris, J. Rankin, J. Watson, D. Cronin, W. Seabury, L. J. Cluney, Claude L. Hagen, Fanny Davenport, Lottie Hagen, Ida Greenhawk, Lillian Burke, Mrs. Hill.

GUS WILLIAMS CO.

George W. Lederer and John W. Hennion, managers; L. Cosse, treasurer; W. J. Sully, stage manager; Prof. L. Maurice, musical director.

Gus Williams, H. B. Bradley, Franklin Roberts, S. N. Freedman, F. H. Sullivan, J. M. Buckner, W. J. Sully, Emma Boswell, Florence Hamilton, Emma Stokes, Edith Hall.

GEORGE BARRETT CO.

Clark S. Summis, manager; Thomas F. Shea, business manager; William G. Summis, treasurer. Tour begins at Philadelphia, Sept. 21.

George Barrett, King Hedley, Louis Carpenter, Walter Craven, Stafford Smith, A. F. Field, William Clark, George Sheridan, Frank Collier, J. J. Taylor, Master Walter Roberts, Bertine Leb, Beverly Sitgreaves, Nita Sykes, Mrs. George Dickson, Bessie Carlyon.

GORMAN'S MINSTRELS.

William Eversol, manager; Charles Ackley, musical director.

James Gorman, George Gorman, John Gorman, Billy Van, Mr. Littlefield, Willis Hubbard, Sam Connor, Fred. Johnson, John Graham, Eddie Mack, M. Ettinger, R. E. Harding, John Powers, George Bullard, B. C. Winn, Joseph M. Norcross, George Brunton, Alexander Cameron, John Byams, Charles G. Taylor, the Dillons, Thomas Evans, Frank Farrell, Jule White, Eugene Ackley, G. S. Dyer, C. Herbert Kerr, D. A. McDonald, M. E. Shea.

GAIETY BOYS AND GIRLS CO.

J. Frank Leake, manager; E. E. Rockwell, advance agent; E. P. Leon, musical director.

Paul La Drew, Ruby Welch, Major Gilmore, Frank Leslie, Antonia Van Gopre, Charles J. Stone, James F. Green, Lillie Mayberry, Jessie Moxon, Louie Reynolds, Lillian Leslie, Cora Graham, Georgi Russell, the Walters Sisters, May Vernon, Viola Gopre, Blanche Odell, Katie Lasell, Frankie Howard.

GRIMES' CELLAR DOOR.

Burt J. Kendrick, manager; Charles A. Prince, musical director. Tour begins at Newburyport, Mass., Aug. 30.

James T. Mackie, Ben R. Cook, Charles C. Meller, Harry West, Lester Pine, Fred. Darcy, Henry E. Mosler, Louise Sanford, Beatrix Hamilton, Grace Vaughn, Kate Romaine, Beatrice Tiffany, Lillian Grange.

HINRICHS' AMERICAN OPERA CO.

Gustav Hinrichs, manager; Emil Knell, assistant; Fred. Voelker, concert master, Mr. Gnora, accompanist; Miss Rich, mistress of the ballet, Charles F. Schroeder, stage manager; Alf. Hoegerle, treasurer. Now playing in Philadelphia.

Albert Guille, Payne Clarke, Henry Koelle, Sig. Del Puente, Oscar Saenger, William H. Clarke, Richard Karl, Mme. Koert Kronold, Olga Islar, Greta Risley, Mme. Clara Poole, Helen D. Campbell.

HELD BY THE ENEMY.

Joseph W. Gardner, manager. H. C. White, advance agent; J. J. Farrell, stage manager. Tour begins at New Britain, Conn., on Aug. 24.

O'Kane Helm, Lincoln Wagenhals, H. H. Forsman, James Harrison, J. N. Drew, J. J. Farrell, W. H. Turner, F. Williams, Harry Phillips, W. K. Jensen, Ed. Sibley, George Johnson, John F. Allen, Jean Arvin, Charles Fuller, J. C. Ward, Anna Vislaire, Loretto Wells, Katherine Arnold.

HENRY THEATRE CO.

C. D. Henry, manager.

W. H. Hamilton, Harry Thompson, Alfred Beverly, Jule Teese, Thomas Cody, J. E. Lewis, C. W. Williams, Ethel Fuller, Connie Barrington, Essie Prickett.

HENRY CHANFRAU CO.

Eugene Bertram and Bassett Willard, managers; Johnston McFadden, business manager; Miller Card, agent; J. F. Monroe, treasurer; J. D. Smithdeal, musical director. Season opens at Providence, R. I., Aug. 24.

Henry Chanfrau, Ma. M. Barnes, Edwin A. Summers, J. Fred. Burke, Tom Freeman, Fred. Palmer, James Livingston, George Lisem, The Ideal Quartette, Augusta Martine, Mary Hoyne, Louise Remming, Little Edna Remming.

HANDS ACROSS THE SEA.

W. S. Reeves, manager; Charles E. Bulkley, advance agent. Tour began at Chicago, Aug. 16.

William Humphrey, Henry Pierson, William Richardson, John R. Furlong, William H. Wallis, James Otley, John S. Hale, George W. Parsons, J. W. Atkinson, Harry Winthrope, Gus Hyde, W. S. Guernsey, Charles Carson, W. P. Mollere, Michael Deegan, George Smith, Cora Edsall, Bessie Osterman, Isabel Pierson, Bertha Silverman.

HIS NIBS, THE BARON CO.

T. H. Winnett, manager; Frank Beckner, musical director. Tour begins at Glens Falls, N. Y., Aug. 31.

H. Montague, W. F. Phillips, Hens Von Markel, Royal Star Quartette, Charles E. Edwards, James Quinn, Henry Narvenne, Lillie La Verde, Lee Sisters, Augusta Gilbert.

HOSS AND HOSS.

Matthews and Smyth, managers; John J. Ruddy, advance agent; Myron Rice, treasurer; Frank Palma, musical director; M. L. Heckert, stage manager.

Charles Reed, William F. Collier, Arthur E. Morton, James B. Gentry, James E. Sullivan, Dan Baker, M. L. Heckert, T. D. Daly, Daniel Brady, F. E. Conway, J. R. Murchie, J. C. Crevoit, Joseph Freeman, Louise Allen, May Yohe, Rosa Rand, Rose Cressman, Helena Collier, Adele Farrington, Lillian Ramsden, Helen Romer.

HALLEN AND HART CO.

James Jay Brady, manager. A. L. Morgan, treasurer. Tour began at Detroit, Aug. 17.

Fred. Hallen, Joseph Hart, John McWade, W. H. Sloan, George Palmer, Hattie Hilton, George O'Donnell, Richard Sharp, Charles Kettler, W. E. Francis, Clara Throop, Sadie McDonald, Lea Fussa-

Wallace-
Hattie S.

Prof. Felton.
advance agent
stage

Ida Van Cortland, Avery, Davenport, Joseph E.
J. Butler, Robert
Wayne, Frank G. King, W. N. Hammett, George
Burt, Carrie Wayne, Emma La-
Monroe Hammett, Norah Buckley.

ITALIAN OPERA CO.

Abbey, Schoeffel and Grau, managers; Sig. Vianesi, musical director; Louis Saar, assistant. Season begins at Chicago, Nov. 9.

Fernando Valero, Gianni-Grifoni, Paul Kalisch, Victor Capoul, Roberto Vanni, Rinaldini, Jean de
Reszke, Antonio Mierzi-Celesti, Jean Martinenza,
Carbone, Gennaro Cimmera, Jules Cinone,
Lodovico Vichetti, Antonio de
Reszke, Mme. Emma Al-
Fursch-Madi, Marie Par-
Marianne Brandt-Meister, Ida
Mme. Scalchi, Jane

IRENE KENT CO.

Josh E. Ogden, manager, M. C. Heim, director; Sam Myers, advance agent. Tour begins at Easton, Pa., Sept. 1.

David Hanchett, John Hendrigg, Will F. Batjer, Frank Antelotti, John N. Heim, Edgar Murry, Irene Kent, Bertha Welby, Nelle Firenche, Little Stella Manning, Jean Fenwick, Marie Curran.

IRISH HONOR.

Percival T. Greene, manager; Sheridan Corbyn, business manager. Tour begins at Brantford, Ont., on Sept. 1.

Frank Burns, H. J. Holmes, J. A. Kline, James King, L. F. Gorman, Charles Buse, W. J. Royal, Ada Mansfield, Mary Kirk, Miss E. L. Werner.

JEFFERSON-FLORENCE CO.

C. B. and T. Jefferson, managers; Harry A. Lee, representative. Tour begins at New York, Oct. 12.

Joseph Jefferson, W. J. Florence, J. H. Barnes, W. F. Owen, Joseph Warren, George W. Denham, Joseph Logan, Mrs. John Drew, Viola Allen.

JENNIE HOLMAN CO.

Otto H. Krause, manager.

Frank Holland, Will Chatterton, J. W. Waldron, Fred. Malcomb, F. A. Dodd, Jennie Holman, Neva Malcomb, Annette Beale, Mrs. F. L. Casey.

JOSEPH HAWORTH CO.

Allan J. Shedden, manager; M. H. Ihmsen, business manager; D. A. Considine, treasurer; L. E. Laurence, stage manager. Tour begins at Syracuse, N. Y., Aug. 31.

Joseph Haworth, Atkins Lawrence, Robert, Bronet, J. Gordon Edwards, L. E. Laurence, John Dailey, Horace Mitchell, Edward Morgan, Benjamin Horner, J. Kelly, Kathryn Kidder, Louise Rial, Anne McVeigh, Lotta Keith.

JIM, THE WESTERNER.

Alfred M. De Lisser, manager; W. G. Peterson, general representative; Lon Stevens, stage manager. Tour begins at Albany, on Aug. 24.

Joseph S. Gibbs, George Guston, William T. Hayes, James Wall, Lon Stevens, Stanley Rignolds, Charles Charters, Pauline Willard, Daisy Chaplin, Hattie Neffin.

J. K. EMMET CO.

J. K. Emmet, manager; Melville Stokes, business manager; Frank Chiron, assistant advance agent; John F. Sullivan, treasurer; Frank Webb, musical director. Tour began at Paterson, N. J., on Aug. 17.

J. K. Emmet, George H. Rexford, Joseph A. Wilkes, Arthur Boylan, Charles Halvilson, Mason Mitchell, Sydney Price, Charles M. McDonald, H. W. Brinkley, W. C. Utter, Richard Walsh, Frank Cushman, Helen Sedgwick, Laura Hawes, Emily Lytton, Louise Calder.

KAJANKA.

Miller Brothers, proprietors; Matt. Smith, manager; John Walton, advance agent. William Rankin, stage manager; Otto Zimmerman, musical director.

Joseph La Rose, Frank Carter, Leon Boudray, Thomas Rixford, Allen Castor, Hugh Coyle, Frank Gillette, William Fookes, Charles W. Ravel, Ada Cathcart, Lu'u Allison, Clara Walters, Emma Lansing, Bessie Fairburn, Sisters Lincoln, Mlle. Bertotto, Nellie Sennett, Mlle. Mennette, Nettie Montrose, Nellie Sanson, Mlle. Anson.

KEEP IT DARK.

Will P. Webster and Joseph P. Vuan, managers; Frank C. Webster, advance agent; P. L. Wheeler, treasurer; Bert Nagle, press agent; Professor Le Nour, musical director. Tour begins at Columbia, Pa., on Aug. 22.

W. T. Bryant, Emile Heysel, James L. Black, Wales Winter, Carl Rudolph, W. H. Conklin, Lizzie Richmond, Lillian Jerome, Virgie Arnold, Lou Miller, Dot Stanley, Fanny Vantis, Lou Davis, Little Alice Hanson.

KITTIE RHOADES CO.

W. R. Ward, manager; Gilbert Ely, stage manager; E. J. Dinkenmiller, musical director. Tour begins Aug. 24.

Kittie Rhoades, H. M. Markham, W. E. Dalton, Frank H. Frey, W. T. Lee, Herbert Wyle, Ross Millhouse; Edgar L. Benn, George L. Marsh, Mrs. W. E. Dalton, Jacqueline Benn, Anne La Vallee.

KIDNAPPED.

W. C. Anderson, manager; W. E. Goemann, business manager; J. R. Sullivan, treasurer; F. J. Starr, advance agent. Tour begins at Paterson, N. J., on Sept. 14.

D. F. Higgins, William R. Hatch, Harry Rogers, J. H. Ryan, Louis Gossin, F. J. Starr, L. E. Labes, J. B. Williams, Susie Howard, Amy Russell, Georgia Waldron, Lizzie Conway.

KIMBALL OPERA COMIQUE AND BURLESQUE CO.

Mrs. Jennie Kimball, manager; Harry Edgerton, treasurer; L. J. Tullneck and Fred. Hunter, advance agents; William Robinson, musical director.

Paul Borovik, Charles Fostelle, Bernard Dyllyn, Harry Lester, William Percy, Corinne.

KATIE EMMETT CO.

Harry Williams, manager; Will A. McConnell, advance agent; Edward Clifford, stage manager. Tour began at Sioux City, Aug. 17.

George W. Thompson, Edward Clifford, Gus Hennessy, Thomas Massengale, George Mitchell, Robert Lennon, Willard Lee, Leslie Edwards, Katie Emmett, Amy Ames, Nellie Edmunds, Ida Burrows, La Petite Rosa.

LABADIE-ROWELL CO.

Francis Labadie, manager. Opened in Mason, Mich., Aug. 5.

Francis Labadie, Hattie Rowell, May Loranger, Hubert Labadie, Velta Joss, Oliver Labadie, Guy Lemon, John Dwyer.

LEE DRAMATIC CO.

William Lee, manager; Harry Sloan, advance agent.

William Lee, Andrew Forsyth, Frank J. Dean, C. J. Cromwell, W. G. Browne, C. W. Lamb, Master Earle Lee, Alberta Lee, Kate Watson, Jennie Learned, Mary Dean.

LILLIAN HUNT COMEDY CO.

Richard Hunt, manager.

Lillian Hunt, T. J. Wood, J. D. Bassett, Harry Prince, W. H. Ball, W. J. Turner, Harry Hurd, Francis J. Lamb, Charles H. Vickers, Maud Hunt, Bessie Weakley, Lulu Frank.

LOST IN NEW YORK.

Miles, Colton and Ryno, managers.

John Archer, Harry Todd, J. C. Duncan, Gus Pixley, William Ballert, Robert Escot, James E. Fish, E. A. June, Henrietta Scott, Louise Galloway, Adelaide Colton, May Sutro, Annie Eagar, Baby Lillian Spencer.

LEWIS MORRISON'S FAUST CO.

Edward I. Abram, manager; John H. Garrison, business manager. Benjamin Baker, treasurer. Tour begins at San Jose, Cal., on Aug. 24.

Lewis Morrison, W. R. Owen, Percy Hunting, Linn Hall, W. F. Fourdray, Charles Sauber, Harry Barrol, Charles Brooks, Florence Roberts, Carrie C. Carter, Beatrice Ingram, A. Fourdray.

LITTLE NUGGET.

George Manderbach, business manager; H. A. Mann, acting manager; Prof. E. P. Lewis, musical director.

H. S. Cawthorn, Dick Chalfant, F. N. Meader, Burt Hulbert, Ed. F. Cogley, Frank Wilson, Susie Forrester, Bruse Gilmore, Fanny Errado, Maud Compton.

MARK MURPHY.

T. A. Sweeney, manager; George Samuels, advance agent; William Murphy, assistant agent; Otey Shattuck, stage manager; Joe E. Nicols, musical director.

Mark Murphy, Sam J. Ryan, Robert W. Broderick, Otey Shattuck, W. A. Patterson, Charles Eastwood, Thomas J. Watson, Sidney Durham, Fred. Lucier, W. H. MacPherson, Joe E. Nichols, George W. Johnson, Ethel Lynton, Ollie Archmere, Helia Archmere, Ida Whitmore, Jennie Reynolds, Cad Wilson, Madge Davenport, Myrtle Arlington, Viola Arlington, Nettie Leland, May Thomas, Ida Moreland, Minnie Bernard, Lillie Fording, Annie Fording, Ida Carlton.

MARIE GREENWOOD OPERA CO.

A. H. Varley, manager; E. A. Higgins, advance agent; Francis Ritter, musical director; I. J. Jaxon, stage manager. Tour begins at Poughkeepsie, Aug. 29.

W. P. Guiberson, Harry T. Leonard, Charles F. Tyrrell, Emmett Drew, William F. Molitor, I. J. Jaxon, Charles Milton, Fred. Cone, Joseph Ramser, Albert W. Brown, Andrew H. Ranson, Marlo Joyce, Louis Verande, Perry D. Ziegler, Charles Weyland, Charles Batty, C. W. Ziebusch, Marie Greenwood, Marie Carey, Ada St. Clair, Hattie Richardson, Josie Hart, Mrs. A. H. Ranson, Elma May, Mrs. A. W. Brown, Kittie Miller, Mrs. H. T. Leonard, Sallie Johnston, Mona L. Thurston, Emma Gunter, Eloise McCann.

MANHATTAN OPERA CO.

P. M. Kenney, manager; W. S. Rising, acting manager; J. C. Newell, advance agent; Fred. Fisher, musical director; Jerome Sykes, stage manager. Tour began at Dallas, Texas, Aug. 4.

Will S. Rising, Jerome Sykes, Stuart Harold, Ed. Gavan, Harry Rattenburg, George Kunkel, Jack Henderson, George Allen, C. G. Weber, Signor Filippi, Paul Reden, C. Snyder, Richard Bassi, Sam Black, Agnes Sherwood, Emily Sevmour Emma Dixon, Ida Fay, Lillian Gubert, Gracie Kunkel, Nettie Pickett, Lula White, Georgie Rush, Rita Henderson, Marguerite Butler.

MLLE. RHEA CO.

W. D. Loudoun, manager; J. S. Sanford, advance agent.

Mlle. Rhea, William Harris, Erroll Dunbar, E. L. Walton, Burr Caruth, J. H. Amory, Lauren Rees, M. C. Bowers, Frank Wright, Lillian Laurence, Una Abell, Florence Sherwood, Gracie Sherwood.

MASTER AND MAN.

McCall and Nugent, managers; W. A. Mortimer, business manager.

W. H. Edwards, Palmer Collins, A. B. Beebe, C. St. Aubyn, John H. Mason, E. H. Mack, Con Daly, John Saunders, J. J. Elliott, Charles Fish, M. E. Fish, Martinetti Brothers, Twin City Trio, Marguerite Fealy, Gertie Foster, Maud Fealy.

MUGGS' LANDING.

C. A. Shaw, manager.

Phil W. Peters, Jack Tucker, A. E. Burton, James Carr, George Glover, Walter Prescott, Leigh McDowell, Four-in-Hand Quartette, Carrie Lamont, Nettie Peters, Adah Sterling, Bessie Martell, Vetta Peters, Blanche Folsom, Belle Stacy.

MONEY MAD.

John J. Collins, manager; H. A. D'Arcy, business manager. Tour begins at New York, Aug. 31.

J. Butler, Stephen Grattan, Harry B. Hudson, J. H. Shewell, Porter J. White, Charles Wyngate, William Price, Donald McKenzie, E. W. Carpenter, Olga Verne White, Esther Moore, Nelly Sanford, Lizzie Mulvey, Kate Tonguay.

MR. BARNES OF NEW YORK.

Frank W. Sanger, manager; Thomas Baker, acting manager; James E. Moore, advance agent.

Hugo Telland, Sheridan Block, Coulter Brinker, Charles Lamb, Percy Brook, M. L. Alsop, E. W. Morrison, Frederick McClelland, Thomas Fitzgerald, May Wheeler, Emma Field, Clara Verner, Lola Bertelle, Adelaide Merton, Mary Farish.

MCCARTHY'S MISHAPS.

Charles E. Rice, manager; J. M. Kenny, advance agent; Antnony Grey, musical director. Tour began at Chester, Pa., on Aug. 15.

Barney Ferguson, Charles A. Gorman, George A. Crump, Ed. Begley, Daniel Keating, James Callahan, George S. Gates, Richard Ferguson, Marguerite Ferguson, Annie Irish, Carrie Behr, Clara Keller, Annie Gillespie, the Sisters DeWitt.

MILTON NOBLES CO.

Milton Nobles, proprietor; J. Duke Murray, manager. Tour begins on Aug. 27.

Milton Nobles, L. R. Willard, William Verance, Burt G. Clark, L. J. Lorimr, George W. Farren, Frank Cotton, John H. Ready, J. D. Murray, W. T. Crocket, Dollie Nobles, Katherine Goode, Ethel Grey, May Davenport, Florence Vinton, Grace Page.

MICHAEL STROGOFF.

J. B. Hardebeck and C. H. Truesdell, proprietors and managers; S. R. Deschene, advance agent; N. L. Keenan, stage manager; V. D. Simons, musical director.

N. L. Keenan, Robert J. Hewlette, Richard Coleman, T. C. Casey, Simons Family, A. H. Atherton, Fred. Howard, Mrs. C. H. Truesdell, Lillian Ames, Maggie Radcliffe, Millie Hayden, Nellie Howard, Baby Hewlette.

MARIE WAINWRIGHT CO.

Julian Magnus, manager; Fred. Meek, business manager. Tour begins at New York, Sept. 7.

Henry Nutter, Barton Hill, Will S. Ingersoll, E. Y. Backus, Sidney Booth, Edward Elsner, Wallace Brace, Frank Bassett, R. V. Perry, F. Groest, R. Griffin, Marie Wainwright, Blanche Walsh, Genevra Campbell.

MARGARET MATHER CO.

Otis Skinner, director; Joseph Levy, manager. Frank H. Wakefield, advance agent; Frank Wise, stage manager.

Otis Skinner, Joseph E. Whiting, Harry A. Langdon, James Cooper, Frank Wise, Gilmore Scott, White Whittlesey, Stephen Wright, Richard Wolff, Margaret Mather, Josephine Eytinge, Carrie Jamison.

MAY RUSSELL BURLESQUE CO.

C. L. Stumm, manager; George Chennell, advance agent. Tour began at Toledo, O., on Aug. 17.

Bob Slavin, Fish and Richmond, J. Marcus Doyle, Pauline Batcheller, Ada Henry.

MME. JANAUSCHEK CO.

Walter N. Lawrence, manager; J. L. Steinhardt, advance agent. Tour begins at Washington, D. C., Sept. 7.

Mme. Janauschek, Alex. H. Stuart, H. D. Clifton, Paul R. Everton, James M. Martin, Paul Davis, E. L. Mortimer, Annetta Van Name.

MARIE HUBERT FROHMAN CO.

Gustave Frohman, manager; Wilfred North, acting manager; Oliver Jurgensen, business manager; R. O. Jenkins, stage manager. Tour begins at Stamford, Conn., on Aug. 27.

Marie Hubert Frohman, Charles Jehlinger, Robert O. Jenkins, H. L. Hitchberg, James A. Kelly, R. B. Shepherd, Samuel Paxton, Edward Hickman, D. A. Bartnett, Percy Burrows, Ralph Ellis, W. P. Holmes, F. C. Mednger, Thomas Brassick, L. Thompson, J. O. Roberts, Lindsey Strong, John Howland, Flora Redding, Leona Clarke, Alice Brown, Little Elma, Kate Medinger, Emma Stevens.

MINNA GALE CO.

Theodore Bromley, manager; Joseph Levy, advance agent; Robert M. Eberle, stage manager. Tour begins at Philadelphia, Aug. 31.

Minna Gale, Creston Clarke, Owen Fawcett, James L. Carhart, Frederick Vroom, Rankin Duval, George McCulla, Garry Davidson, Anna E. Proctor, Keith Wakeman.

MR. MACARONI.

E. B. Ludlow, manager; Harry Phillips, business manager; John C. Sogg, musical director.

George F. Marion, Otis Harlan, James Manning, Frank Opperman, Joseph Davis, George Preston, Joseph C. Smith, Charles J. Clark, Thomas Walker, Edward Gallagher, Nera Vernon, Eloise Mortimer, Katherine Ormonde, Rhea Starr, Lillian Harper, Leah Starr.

NIGHT AND MORNING.

John R. English, advance agent; A. R. Smith, representative. Tour begins at Red Bank, N. J., Aug. 22.

Edwin Arden, Carl Anderson, Louis Dutton, S. F. Curry, William Gardner, Frank Gardner, Clipper Trio, Ethel Barrington, Nanine Palmer, Lotta Hollywood.

NAT C. GOODWIN CO.

John E. Warner, manager; George J. Appleton, business manager. Tour begins at San Francisco, Aug. 3.

Nat C. Goodwin, Sidney Howard, Henry Woodruff, Mervyn Dallas, Theodore Babcock, Stewart Allen, H. Brower Nutting, John Lock, Mabel Amber, Elsie Lombard, Annie Sutherland, Jean Clara Walters.

OUR IRISH VISITORS.

James E. Nugent, manager; Charles P. Sabine, advance agent; Val. Dresser, musical director. Tour begins on Sept. 24.

Thomas E. Murray, Frank Davis, Ed. Sandford, Petrie and Elsie, T. Dwyer, Helena Coe, Mary Nugent, Irene Hernandez, Florence Wallace, Adelaide Crawford, Stella Watters, Carrie Thomas.

OLD JED PROUTY.

Harry Hine, manager; Frank Foss, acting manager; H. S. Cox, advance agent. Tour begins at Fitchburg, Mass., Aug. 24.

Richard Golden, Harry M. Morse, Harry Wright, Frank Jackson, Harry Rich, W. C. Holden, F. C. Wells, Tony Riggs, Mr. Wardell, Lewis Smith, K. Ringwall, Blanche De Clairmont, Millie Smith, Annie Carter, Mrs. Frank A. Tannehill, Annie Phillips.

PRIMROSE AND WEST'S MINSTRELS.

Primrose and West, proprietors; D. W. Truss, manager; I. Garland, treasurer; William Rock, general agent; F. A. Herting, stage manager. Now playing.

Frank Cushman, Larry Dooley, Tom Lewis, J. Melville Janson, William H. Smith, Dan Waldron, Master Martin, The Brothers Morani (Charles and Arthur); Drummond and Stahley, Paul Quinn, F. W. Oakland, Joseph Natus, Fred. A. Herting, Al. Primrose, Maurice Robinson, Charles Bauer, Joseph Garland, W. H. Thompson, F. E. Reynolds, J. L. Weber, Robert Carmichael, A. Buckholz, M. Waite, George Phillips, J. W. Chattaway, Charles Smith, B. Baker, Jac. Werle, F. Squires.

PAUL KAUVAR.

Eugene Robinson, manager; Phil. W. Schuyler, business manager; Harry Levy, advance agent; George Conway, stage manager.

Arthur G. Smith, E. R. Spencer, Samuel G. Forrest, Edward Knott, George Conway, Daniel Kelly, Dell Labarre, Walter Goodwin, L. W. Barry, M. A. Palmer, Larry Rust, E. C. White, C. J. Long, George E. McRea, James Rouse, Agnes Rosselle, Claire Childs.

PAT MALONEY'S VISIT CO.

S. B. Sampson, business manager. Now playing.

Pat Maloney, McDonald and Leary, Maiba, John F. Fenton, F. Herbert Robie, Maud Stanley Werner, Maggie O'Hara, Sadie Sherman, Miriam Robie.

PAT ROONEY COMEDY CO.

George H. Harris, manager; James T. Fort, advance agent; Willis Morton, musical director. Tour begins Aug. 24.

Pat Rooney, Stanley Macy, R. J. Ward, J. L. Simonds, Harold Leslie, A. W. Hanby, Emilie Peare, Louise Conway, Helen Feltham, Mrs. J. L. Simonds, Josie Rooney, Little Mattie Rooney.

PEARL OF PEKIN.

Charles E. Callahan and Edward A. Stevens, managers; George W. Wadleigh, advance agent.

Edwin Chapman, Oscar Girard, Mr. Westlake, Irene Verona, Bessie Ingraham Brunson, Ida Stembler, Kate Miller, Minnie Williams.

PITOU STOCK.

Augustus Pitou, manager; Jay Rial, acting manager; William B. Gross, business manager. Tour begins at Minneapolis, Minn., on Sept. 24.

Nelson Wheatcroft, William Faversham, Joseph Shannon, W. H. Thompson, George W. Leslie, Frederick Berry, A. W. Palmer, George Backus, Gustave Frankel, Minnie Seligman, Ida Vernon, Adelaide Stanhope, Jane Stuart, Vida Croly Frances Drake.

PATTI ROSA CO.

John W. Dunne, manager; E. A. Phelps, musical director. Tour begins at Englewood, Ill., on Aug. 31.

Will Mandeville, Joe Cawthorn, William X. Griffith, Gerald Griffin, Marcus Moriarty, Edgar S. Halstead, Patti Rosa, Grace Gayler Clarke, Carrie Francis, Fannie E. Jacobs.

ROLAND REED CO.

E. B. Jack, manager; A. S. Pennover, treasurer. Tour begins at New York, Aug. 24.

Roland Reed, George Frederick Nash, William Davidge, Charles A. Smiley, Julian Reed, James Douglas, Isadore Rush, Mary Meyers, Edna Wallace, Percy Haswell.

ROSINA VOKES CO.

Clarence Fleming, manager; D. H. Wilson, acting manager. Tour begins at Rochester, N. Y., on Sept. 28.

Rosina Vokes, Felix Morris, Courtenay Thorpe, Ferdinand Gottschalk, Charles J. Bell, Grant Stewart, Joseph Rolfe, Robert Rivers, Eleanor Lane, Leslie Chester, Marian Kilby.

ROBERT MANTELL CO.

Max Zoellner, manager; A. J. Sanson, treasurer; George F. Bird, stage manager. Tour begins at Yonkers, N. Y., on Aug. 31.

Robert Mantell, Verner Clarges, Nathaniel Hartwig, Ben. T. Ringgold, Albert Bruning, George F. Bird, Robert Lee Keeling, J. M. Fedris, Edwin A. Barron, Charles D. Odlin, Jessie D. Bushlev, Minnie Monk, Charlotte Behrens, Marie Sneldon.

ROCKY MOUNTAIN WAIF.

A. H. Phillips, manager; Ike Bull, business manager; Louis Werthof, stage manager.

J. W. Cope, Louis Werthof, Ed. L. Lee, Henry Yorkey, Percy H. Clifford, Lawrence Russell, R. J. Harrison, Fred. Keiffer, Ada Craven, Little Goldie, Genevieve Harrison, Lizzie Austin.

RENTFROW'S JOLLY PATHFINDERS.

J. N. Rentfrow, manager; J. N. Rentfrow, Jr., assistant manager; J. T. Jackson, advance agent; W. E. Hopenstein, musical director.

F. W. Stillman, Fred. D. Lucier, L. J. Farrell, R. J. Erwood, J. N. Rentfrow, Jr., Charles Goeldner, Aug. Knitzger, Henry Mygreat, William Hamilton, Tony Heinzman, Mrs. J. N. Rentfrow, Gypsy Ward, Hellia Archmere, Gracie Rentfrow, Little Miss Ruby.

RENTFROW'S BELOW ZERO.

Rentfrow and Morrison, proprietors; Charles P. Morrison, manager; W. W. Sharp, advance agent; Tomas Waller, musical director. Tour begins at Braidwood, Ill., on Aug. 31.

Lieutenant Tomaso, Richard Coleman, Frank Wesson, Charles R. Sweet, William Hoyder, George Botteau, M. D. Silverman, C. F. C. Ikins, Harry Mitchell, T. E. Tomouck, Belle Jackson, Lottie Walters, Millie Hayden, Mrs. M. D. Silverman.

RUSSELL'S COMEDIANS.

John H. Russell and J. W. Rosenquest, managers; Albert Riddle, business manager; William S. Mullaly, musical director. Now playing.

Willis P. Sweatnam, Dan Daly, Lake Schoolcraft, Burt Haverly, Charles V. Seamon, Julius P. Witmark, J. C. Miron, Joseph Jackson, Amelia Glover, Bessie Cleveland, Kate Cart, Lillie Eldridge, Marion Weller, Maym Kelso.

ROBERT DOWNING CO.

Thomas A. McKee, business manager; G. D. Parnum, treasurer; A. Fraunhar, transportation; William Boag, prompter; George Layman, mechanic and electrician. Tour begins in Washington, D. C., Aug. 31.

Robert Downing, Frederick C. Moselv, Edwin Perry, Frederick Hoey, Robert Haines, H. C. Robertson, George Macomber, William Boag, Bertram Temple, A. Fraunhar, George Layman, Florence Erwin, Eugenia Blair, Carrie Newcomb.

ROSE COGHLAN CO.

John T. Sullivan, manager; George Wotherspoon, business manager. Tour begins at New York, Aug. 20.

Rose Coghlan, John T. Sullivan, William Redmund, Thomas Whiffen, John S. Marble, Alfred Williams, Luke Martin, Edward Peiper, Helen Russell, Marianne Boxville, Adele Palma, Lelia Wolstan.

RENO AND FORD'S COMEDIANS.

V. A. Ford and C. R. Reno, managers.

L. R. H. Foulk, Harry Hill, Harry King, George Young, John Bell, N. K. Stone, D. E. Porter, W. D. Corbett, Lewis Sutherland, Y. Y. Rook, George F. Wright, E. W. Griswold, Prof. John Ernst, Prof. W. Althouse, J. J. Swartwood, George Hamilton, Lettie Wright, Lotta Monteith, Katherine Evans, Nellie Harris.

STANDARD THEATRE CO.

David J. Ramage, manager and proprietor.

Edward Brink, Robert Bennett, James F. Green, John D. Germon, Martin R. Beege, James T. Wall, Louise A. Bethune, Dora Lombard, Lillie Dunham, Jessie Brink.

STUART ROBSON CO.

William R. Hayden, manager; Lee Townsend, representative. Tour begins at Jersey City, Sept. 24.

Stuart Robson, Thomas E. Webber, George S. Woodward, Aubrey Boucicault, W. B. Elwood, John L. Woodersen, Carl Smith, Franklyn Reghd, el. Bunder, Joseph and Henry Zahner, George West, May Waldron, Gabriello McKean, Phoebe H. Russell, Olive May.

SOL SMITH RUSSELL CO.

Fred. G. Berger, manager; George S. Stevens, stage manager; C. Van Etten, musical director. Tour began at Duluth, Minn., Aug. 10.

Sol Smith Russell, Charles C. Brandt, Alfred Hudson, Edward Vroom, Fred. J. Wildman, R. F. Sullivan, George S. Stevens, Minnie Radcliffe, Anna Belmont, Lillian Chantore, Marion Lester, Mrs. George Stevens, Kate Reynolds, Little Hazle Chapple.

TOM SAWYER.

Will E. Burton, manager; J. B. Joseph, business manager; Prof. Lotta, musical director.

James Larkin, George Bond, W. G. Frederick, Herman Willard, C. A. Coon, Frank Weed, Charles Dunn, Kittie Beck, Edna Nouville, Lena Lake, May Selbie, Maym Willard.

THE IMPERIAL OPERA CO.

H. B. Edwards, manager; Albert Krausse, musical director. Tour begins at New York, Aug. 24.

Ferris Hartman, W. F. Rochester, Wallace McNeary, Joseph Duzel, J. J. Rafael, Harry McDowell, W. N. White, F. Schaeffer, N. Perry, Eug. Pesci, W. H. Girard, S. Vitali, Lotta Gilman, Bettina Padelford, Augusta Roche, Emily Wait, Agnes Delano, Freta Itzel, Louise Freeman, Carrie Schraider, Mrs. Krausse, Louise Holmes, Adele Warren, Agnes Vale, Adele Dore, Emma Muller, May Milo, Annie Marshall, May Thomas, Paquita Pieper.

THE BURGLAR.

Matthews and Smyth, managers; Joseph Barrett, advance agent. T. W. Dinkins, business manager. A. S. Lipman, William Lee, Charles Lothian, Frank Allen, Robert Irving, Helen Ottolengui, Cordie Davega, Mrs. Franklin, Little Nellie Franklin.

THE FIRE PATROL.

A. V. Pearson, manager; Charles Hageman, business manager. Tour begins at New York, on Aug. 24.

W. W. Bittner, James W. Harkins, Jr., George Scott, George Sydenham, Earl Atkinson, M. F. Healey, Thomas Powell, George Rose, Clara Davenport, Alice Endres, Idella Maedwald, Annie Clifford, Olga Vanhultzielt.

THE MERCHANT.

Thomas B. MacDonough and H. A. Keene, managers. Tour begins at Brooklyn, on Aug. 24.

John Glendinning, Cuyler Hastings, Reddick Anderson, Frank B. Hatch, Eugene Sanger, Collin Varrey, J. H. Ferris, Ed. Prince, L. W. Browning, William B. Murray, Beatrice Moreland, Carrie Radcliffe, Marie Dantes, Annie Cruise Cowell.

THE SPOONER-PEYTON CO.

B. S. Spooner, manager; C. L. Maitland, acting manager.

Corse Peyton, L. E. Beach, Harry Glass, Etta Reid, Jennie Navarre, Marie Blair.

THE COUNTY FAIR.

F. P. Weadon, manager; T. A. Herne, stage manager.

William Burton, F. Herrick, Fanchon Campbell, R. McQuade, W. D. Shaw, J. H. Ferris, Frank Smith, George Laffin, Charles McCutcheon, J. H. McManus, Oscar Smith, George Paunefort, Metropolitan Quartette, Bison Quartette, Marie Bates, Katherine Quinn, Margaret May, Ella Saulsbury.

THE PATROL.

Scott Marble, manager; Cud Given, general representative.

Horace Vinton, Eddie Giguere, Harry F. Adams, Hubert Jones, Mirror Quartette, Kate Lester, Virginia Nelson, Blanche Seymour, Blanche Boyer.

THE MIDNIGHT ALARM.

A. V. Pearson, manager. Tour began at Boston, Aug. 8.

Robert Neil, Frederick Julian, W. W. Bittner, George Fiske Hall, Harry Thompson, George Scott, E. F. Nagle, Thomas E. Powell, Edith Julian, Alice Endres, Cassie Francis.

THE SOUDAN.

Eugene Tompkins, manager; J. A. Herne, stage manager.

Forrest Robinson, J. H. Gibbs, Charles Jackson, J. C. Callaghan, F. Horne, Mr. Wattus, J. Herrold, Walter Lewis, Horace Lewis, Harry Rose, A. H. Dexter, Louis Haase, Mrs. Carrie Trent Hunt, Maud Banks, Miss Hosford, Miss Lewis, Mrs. Rose.

THE SOUDAN.

Eugene Tompkins, manager. Tour begins at New York, Sept. 7.

Louis James, S. E. Springer, Henry Bergman, Stanislaus Stange, Little Walter Edinger, Frank Losee, Emma Vaders, Eleanor Moretti, Kate Oesterle.

THOMAS W. KEENE CO.

W. F. Dickson, manager; D. F. Hennessy, advance agent. Tour begins at Wheeling, W. Va., Aug. 27.

Thomas W. Keene, Frank Benning, Julius Scott, John Hannon, Thomas R. Eagleson, Carl Ahrendt, Edward Curtis, Edwin Phillips, Charles Sands, J. J. Cummings, Parwood Andrews, Fred. Reinhart, Benjamin E. Howard, Hugh Mackay, Master Sargent, Alberta Gallatin, Henrietta Vaders, Mrs. S. A. Baker, Hannah E. Bailey.

THE HUSTLER.

Thomas H. Davis, Will T. Keogh and Charles A. Davis, managers; Frank Young, business manager; C. A. Davis, advance agent; Robert Delius, treasurer; George Bowron, musical director. Tour began at Danbury, Conn., on Aug. 4.

John Kernell, Lee Harrison, Gus Mills, Barney Reynolds, John S. Marr, Len Somers, Harry Leighton, Milo Knill, Mack Mentor, Mollie Thompson, La Porte Sisters, Leonda Stacciona, Zelma Rawlston, Belle Hartz.

THE STRUGGLE OF LIFE.

George L. Smith, manager; Harry E. Sanford, business manager; Carl Schiller, musical director; Norman Campbell, stage manager. Tour begins at New York, Sept. 7.

Frederick Paulding, Edwin Varrey, George W. Durham, Guy Lindsley, Murry Woods, Norman Campbell, Ellis Kyse, Otto Heilig, Master Charley Turopp, W. S. Pennyman, Walter Stuart, William Bentley, Thomas Ellis, John H. Goodwin, George Williams, James Goodwin, Adelaide Fitz-Allen, Maude Peters, Clara Baker Rust, Mrs. Charles Peters, Maggie Dean, Daisy Dean.

THE TWO SISTERS.

George W. Ryer, manager; John R. Heise, treasurer; Joseph L. Taylor, advance agent; Eddie Fox, musical director; John Barker, stage-manager. Tour began at Camden, Me., on Aug. 17.

Add. Ryman, James A. Mahony, John Barker, George W. Ryer, John P. Brown, J. B. Martin, Tom Labor, R. Shaw, Miss Merrick, Lillian Billings, Lizzie Ingles, Amy Carr.

THE OLD, OLD STORY.

Sabel and West, managers; J. Robertson Smiley, treasurer; Mark Davis, advance; Howard Morgan, business manager. Tour begins at New York, Aug. 20.

stage manager. Tour begins at Catskill, N. Y., Aug. 24.

Emmett C. King, Wilson Deal, Charles T. Watgons, Percival West, John D. Noble, Daniel Sabel, H. E. Morton, Fanny McIntyre, Bertine Robison, Isabelle Martin, Mrs. Stillman.

THE BLACK THORN.

G. W. Winnett, manager; J. A. Solomon, advance agent; Charles Miller, musical director. Tour begins at Brooklyn, E. D., Aug. 22.

Joseph J. Sullivan, Vanoce Moore, Frank L. Davis, Tony Turner, William A. Murray, William Miller, Belle Vivian, Marie Dudley, Helen Martelle, Georgie Hawley, Maud Elliott, Effie St. Clair.

THE BOTTOM OF THE SEA.

Webster and Brady, proprietors; George M. Welty, manager; Edward Thurnauer, advance agent.

George P. Webster, James M. Brophy, William O'Neil, Felix Haney, E. J. Murphy, S. C. Stevens, John Carpenter, Will Jackson, J. C. Chase, A. H. Dexter, Jennie Kenark, Mollie Stockmeyer, Belle Douglas, Kate Hamilton.

THE LIMITED MAIL.

Elmer E. Vance, manager; Clay T. Vance, assistant manager; W. J. Chappelle, advance agent; W. J. Dixon, stage manager; E. Melville Browne, musical director. Tour began at Pittsburg Pa., on Aug. 17.

Joseph H. Coyne, Lew Bloom, E. E. McFadden, George A. Weller, Master Harry Blaney, C. C. Bennett, D. E. Olstott, M. McKeeren, Grace Sherwood, Viola Vance, Stella Grattan.

THE MIDNIGHT ALARM.

H. T. Thompson, manager. Tour begins at Clinton, N. J., on Aug. 22.

W. H. Langdon, Andrew Garsford, Will Miller Parnum, Harry Coffin, Lynn Welcher, Harry Tansey, C. H. Barnes, F. L. Hathaway, Oscar Krause, Fanny Temple, Evonna Gantz, Emma Purcell.

THE INSIDE TRACK.

Willis E. Akers, manager; O. Rawley, business manager; W. E. Prentice, treasurer; Walter Loftus, agent.

Willis E. Akers, Frank O. Ireson, Andrew Waldron, J. F. Bolger, Horace Dawson, Earl De Lato, Marie De Lato, Jennie Calef, Irene Allen.

THE DEVIL'S MINE.

Frank P. Smith, manager; Charles Stunges, advance agent. Tour begin at Flint, Mich., Aug 4.

William C. Donaldson, Neil Scully, John P. Loughney, J. K. Mortimer, Tony Murphy, Fred. Manley, William H. McCart, W. O. Parsons, Joseph Huggins, Miss T. La Marr, Laura Rudesill.

THROUGH BY DAYLIGHT.

Harry C. Smart, manager; G. C. Francis, business manager. Tour begins at New York, Aug. 31.

James M. Ward, Paul Lamartine, Walter Adrian, Harry G. Clarke, Phil. Lynch, Charles J. Ward, John J. Pierson, Carrie Clarke Ward, Marie Hilton, Anita Bridget, Mrs. Emma Beach, Minnie Beach, Little Annie Beach.

THOMAS E. SHEA CO.

Thomas E. Shea, manager; John T. Macauley advance agent; Ralph Ward, treasurer; James W. White, advertising agent. Tour begins at Portland, Me., Aug. 31.

Thomas E. Shea, Vernon Ramsdell, Joseph T. Greene, Austin Gavin, Jere. McAuliff, Frank E. Hewitt, Will Cairnes, Charles Ashton, John T. Shea, Rose Stahl, Martha Wren, Helen Frost, Little May Harkins.

THE DANGER SIGNAL.

Edward J. Abram, manager; Frank Verance, business manager. Tour begins at Birmingham, Conn., Aug. 24.

Paul Dresser, John P. De Gez, Barry N. Fuller, Frank Coltman, Wm. L. West, M. Alexander, Rosabel Morrison, Tillie Barnum, Marjorie Leigh, Helen Bell.

THE WREN CO.

Oliver W. Wren, manager; W. H. Tisdale, business manager. Now playing.

Oliver W. Wren, James Levering, Frank Monroe, Frank Robb, Mrs. Oliver W. Wren.

THE STILL ALARM.

W. H. Strickland, manager; George Keogh, business manager. Tour begins at New York, Aug. 31.

George Fawcett, Jacques Kruger, Charles Mayberry, Harry Corson Clarke, M. J. Gallagher, J. B. Everham, W. Maxwell, James Davis, Metcalf Cavanagh, Thomas Yore, Joseph King, Daniel Gorman, Ed. Wendell, Nellie Yale Nelson, Kenyon Bishop, Mrs. Selden Irwin.

THE DAZZLER.

Cosgrove and Grant, managers; George H. Murray, acting manager; H. E. Reed, business manager; W. H. May, musical director. Tour began at San Francisco, Aug. 17.

Joseph A. Ott, Max Miller, Sherman Wade, Martin O'Neil, James F. McDonald, Leo Wright, Harry Chase, Kate Castleton, Lena Merville, Jessie Hutcher, Phyllis Allen, Helen Mortimer, Blanche Arkwright, Alma Desmond, Eva Leslie, Beatrice Bedell.

THE SPIDER AND ELY.

M. B. Leavitt, manager; Joel Marks, representative; Matt L. Berry, advance agent; Charles A. Kenny, stage manager; Gus Luders, musical director.

Charles H. Kenny, Arrey and Letta, Richard F. Ford, Ben Carlos, William Horbeck, Andy Morris, James A. Kiernan, Lillian White, Putnam Twins, Georgie Putnam, Josie Ditt, Ruth Ward, Bessie Stanton, Louise De Luisi, Ruby St. George, Minnie Thurgate, Kate Harbeck, Millie Bennett, Carrie Hawkes, Lillie Thurgate, Lavina Arnold, Sissie Wilson, Marie Clifton, Blanche Allen, Syntax Sidney, Polly Bassett, Daisy Le Roy, Eunice Travers, Kate Eldred, Lou Rovce.

THE DEVIL'S EDITOR.

J. A. Reed, manager.

Frank Doane, Sheridan and Flynn, Will Armstrong, Charles Byrnes, Harry Mack, Alice Harrison, Hattie Delaro Barnes, Hattie Anderson, Annie Akers, Minnie Rhodes.

TWO OLD CRONIES.

W. C. Anderson, manager.

Frank M. Wills, J. B. Wills, Robert Arthur, Henry P. Acket, Monte Collins, Frank Howard, Richard Lindsay, Louis Finninger, Lee M. Hart, Leon Marks, Royce Alton, Blanche Chapman, Norma Wills, Josie Domaine, Mary Stewart, Netta Crowell, Annetta Spencer, Ellen Lewis, Annie Carman, Lizzie Hoffer, Mrs. Royce Alton.

THE NABOBS.

Leon Mayer, manager.

John E. Henshaw, Press Eldridge, James Maas, George H. Carr, Mountjoy Walker, Fred. C. Bryant, William A. Lightbill, V. D. Hudson, Edward C. Underer, May Ten Broeck, Capitola Forrest, Blande Sisters, Minnie West, Alice Davenport, Carrie Ezler, Marion Marshall.

THE CITY DIRECTORY NO. 2.

Russell and Rosenquest, proprietors; Sam Harrison, manager; M. A. Mack, treasurer. Tour begins at Utica, N. Y., on Sept 1.

Ben F. Grinnell, Wilson and Cameron, Henri Laurent, Joseph Felan, William H. Hatter, Marion Earle, Florence Marion, Florence Barry, Julia Glover.

THE PRESIDENT.

Davis and Hendricks, managers; W. A. Thompson, advance agent. Tour began at Chicago, Aug. 10.

Frank David, Frank Lane, Edgar Baum, Matt C. Woodward, E. Soldene Powell, Stephen Barry, Rita Buchanan, Nannie Lewald, Frances Stevens.

THE WOLFORD-SHERIDAN COMEDIANS.

Arnold Wolford, manager; Laurence Grant, business manager. Tour began at Chicago, Aug. 9.

Harry B. Bell, J. R. Armstrong, Walter Burnett, W. A. Howatt, Frank Lalor, Charles Horn, Gilbert Bronson, Mamie Sheridan, Mattie Woods, Lillian Tucker.

THE OLD HOMESTEAD.

E. A. McFarland, manager; Richard McFarland, treasurer.

Archie Boyd, W. W. Allen, J. F. Dean, Fred. Sandford, F. L. Rogers, James Norrie, Fred. Clare, Thomas Wood, F. C. Mogridge, G. L. Patch, L. K. Towns, W. F. Peverly, Daniel Regan, Charles A. Morgan, Theodore F. Price, Eugene Ellyson, Henrietta Irving, Rena S. Howard, Hattie E. Price, Lottie Carr, Adelaide Crawford, May Stevens Bowsen, Kitty Greene.

THAT WOMAN.

W. A. Schorbe, proprietor; W. F. White, business manager; Harry Wallace, advance agent; James L. Jordan, stage manager; Edith Goodwin, musical director.

Charles L. Howard, James L. Jordan, W. G. Warren, W. F. White, Lorin L. Howard, Walter D. Elmore, Joseph F. Knight, L. B. Kinney, Eddie Goodwin, Harry Wallace, W. A. Schorbe, Virginia Holland, Miriam VanBuren, Mabel Herndon, Edith Chappelle, Alice Chappelle.

THATCHER'S MINSTRELS.

Thatcher, Rich and Harris, managers; Julian Mitchell, stage manager; Dox Cruger, musical director. Now playing.

George Thatcher, Hughey Dougerty, Eugene O'Rourke, Raymon Moore, John A. Coleman, Lizzie Derious, Daly, Blanche Hayden, Minnie Gilroy, Agnes Halleck, Ida Fitzpugh, Laura Maulick.

THE IRISH CORPORAL CO.

Frank Rich, manager; E. F. Bryton, business manager; A. B. Dreissen, musical director. Tour begins at Harlem, N. Y., on Aug. 24.

F. Gordon Meade, Wentworth Davis, Dell C. Porter, A. E. Hall, Alvin Drew, Frederick Maynard, Gladys, Marion Lewell, Evangeline Rice.

THE MELVILLE SISTERS CO.

Sam M. Young, manager; Paul Fleming, advance agent.

J. H. Wolfe, R. W. Bowers, Frank Bowman, W. L. Richmond, S. B. Morse, Wilson Day, James T. Myers, Ida Melville, Rose Melville, Ruth Hawkins, Mrs. Wilson Day.

THE LITTLE TYCOON OPERA CO.

Harry Greenwall, proprietor; H. H. Jacobs, manager; Jake Rosenthal, advance agent; C. E. Graham, stage manager. Tour begins at Philadelphia, Pa., on Aug. 31.

Robert E. Graham, Joseph Mealey, Charles M. Shreve, C. E. Graham, J. F. McGovern, Sol J. Kingsburger, Banks Winter, Frank Cerbi, Jessie Giles, Alice Hosmer, Ida Stembler, Mamie Cerbi, Jessie Morris, Bella Dawson, Rose Ackerman, Rose Hawkins.

THALIA THEATRE STOCK CO.

Carl and Theodore Rosenfeld, managers; Herr Hachmann, stage manager. Open at New York, Sept. 28.

Herr R. Wenckhaus, Mathias Claudius, Mr. Pfeil, Mr. Eckelmann, Carl Stackmann, Herr Strassmann, Herr Rieckett, Herr Mueller Fabricius, Frl. Julia Behre, Marion Bedecovics, Lilli Zipser, Mme. Strassmann, Miss Grunest, Miss Curtie, Miss Rankin, Miss Jahl, Mrs. Herrmann, Adele Sandrock.

U AND I.

George Lederer, manager; Richard H. Brock, advance agent; Richard S. Gedney, assistant agent; Charles E. Walters, treasurer; Frank W. Martineau, acting manager; Samuel Gardner, musical director.

Tim Cronin, William Lester, Will A. McCormick, Arthur L. Hughes, John C. Swain, Daniel E. Sullivan, Josie Sutherland, Annetta Hart, Minnie Miller, Lida Lear, Susie Moss, Flora Echard, Beatrice Smith, Bessie Van Asten.

U AND I.

George W. Lederer, manager; William Fennessy, advance agent; Alfred Buckley, treasurer; Wolf L. Falk, acting manager; Morris Levy, musical director.

John T. Kelly, Dutch Daly, Charles F. Walton, Harry Kelly, Charles Wilson, Walter Keyte, Florrie West, Little Amy Angeles, Flora Kelly, Ida Fairbanks, Josie Fairbanks, Marie Leyton, Lizzie Ennis, Adele Nicolina.

UNCLE TOM'S CABIN.

C. E. Middaugh, manager; C. E. De Wolf, advance agent.

T. D. Middaugh, Henry Pfaff, Hank Goodman, Billy Woods, Charles F. Alexander, Wen Davie, Fred. Applebee, Charles Lincoln, Elmer Sutcliffe, Homer Pitts, Jessie Middaugh, May Woods, Edna Clare, Lizzie Mosher, Jessie Raymond, Little Mamie.

VERNONA JARBEAU CO.

I. D. Bernstein, manager; D. S. Vernon, business manager; Arthur C. Pell, musical director. Tour begin at St. Louis, on Sept. 6.

Vernona Jarbeau, Nat Haines, Harry Crandall, Bud Ross, William Sellery, May Baker, May Jordan, Maud Daniels and others.

WORK AND WAGES.

George L. Gouge, manager; J. H. Cole, advance agent; M. W. Rawley, stage manager. Tour begins at New York on Sept. 7.

George R. Clarke, George Morton, E. A. Locke, Emile La Croix, M. W. Rawley, Wilson Enos, Edgar Tracey, Hugh Ford, S. R. Roe, Harry E. Sands, Gertrude Berkley, Rachel Sterling, Elma Strong, Minna Littell, Alice Rodman.

WILLIAM BARRY CO.

Gaulland and Malley, managers. Byron G. Briggs, musical director.

William Barry, Joseph Brennan, Alf. Hampton, Dan Williams, W. T. Sheenan, Paul McDonald, W. B. Fortham, Cassie Fawcett, Emily Kean, Tillie Shields, Lydia Barry, Julia V. Taylor, Kittie Shields.

VON VONSON.

Jacob Litt, proprietor; John E. Hogarty, manager. Fred. Peel, advance agent; William Stafford, stage manager.

Gus Heege, William Stafford, Frank Jones, Harry D. Byers, George R. Boaler, Joseph W. Davenport, Vincent Eldon, J. E. Terry, A. L. Mann, Fred. Hicks, Annie Haines, Sadie Connolly, Annie Lewis.

EUGENE O'ROURKE.
With RICH AND HARRIS'
TUXEDO.
Season 1891-2

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AS
ABRAHAM LINCOLN.
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HALL 50x24.
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STAGE MANAGER
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FAST MAIL COMPANIES
The Nineteenth Century Triumph!
LINCOLN J. CARTER, Author and Manager of
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The Railroad Melodrama which set thousands talking, thinking and guessing last season, has started the ball a-rolling for season of 1891-92, and has placed on the road two polar successes, TWO Fast Mail companies, both equally well equipped with scenery and mechanic effects.
EXTRAORDINARY ACCUMULATED CAST. Time all filled. European contingent opening at Empress' Theatre, Bank Holiday, last week in December, under management of Gordon, Hanbe and Von Leer.
H. COUNT C. RICE, Proprietor and Manager.

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Season of 1891-92
The Great Melodrama,
GOOD OLD TIMES
one of the
SUCCESSES OF LAST SEASON.
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NEW AND BEAUTIFUL SCENERY.
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MT. STERLING, KY.
First-Class Attraction to Play at Popular Prices,
FOR WEEK SEPT. 7.

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Will open for the season Aug. 31, with Geo. Lederer's
U AND I.
EFFIE ELLSLER to follow.
ETTIE HENDERSON, Proprietor.
FRANK HENDERSON, Manager.

Mr. ROBERT DOWNING
assisted by
EUGENIA BLAIR
and his own company,
IN REPERTOIRE
of
CLASSICAL PLAYS
EN ROUTE.
PLAYS.
BRUTUS, or, The Fall of Tarquin,
VIRGINIUS,
GLADIATOR,
DAMON AND PYTHIAS
JULIUS CÆSAR,
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East St. Louis, Ill.

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Sweeney Transfer Company,
who possess the only Street Wagon in the city. Agents advised by the Sweeney Transfer Co. their arrival will receive a courtesy to convey them to the Hotel they patronize, at EXACTLY HALF RATES.
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A FIRST-CLASS REPERTOIRE CO., at Opera House, Marengo, Iowa, for Fair Week of Sept. 7.
M. W. GROVER, Proprietor.

WANTED.
Situation by a trustworthy lad, to [illegible] in the city, company, or mail to [illegible] and very handy. MARY SCHULTZ, [illegible] street.

YOUNG MAN WILL [illegible] with a repertoire or [illegible] RICHARD EASTMAN, 125 [illegible]

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Evenings at 8.15. Matinee Saturday at 2.
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Continuous Roof Garden Concert, 7.30 to 12.
Admission 50 Cents. Seats on sale two weeks ahead.
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BIJOU THEATRE. B'way, near 30th St.
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The greatest new departure in modern stage diversion,
A HIGH ROLLER.
Sixty people. Harney Eagan, Russell Brothers, and many others. A graceful dancing corps of 20. Comedians, a score, and soubrettes galore. Rich in new fun. Gorgeous scenery, magnificent costumes, costly accessories, and marvelous electrical effects.

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J. WESLEY ROSENQUEST, Sole Manager
Every night. Matinees Wednesday and Saturday.
Reserved Orchestra and Balcony, 50c.
Grand production of the Military Comedy drama
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Fourth month of the Operatic Burlesque,
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A. M. PALMER, Sole Manager.
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IN OTHER CITIES.

BOSTON.

Roland Reed's new American comedy, The Club Friend, written by Sydney Rosenfeld, had its premiere at the Museum 10. Cast:

Stuyvesant Filbert, a friend from the Club	Roland Reed
Percival Jarvis, M. D.	George Frederick Nash
Adam Oaks	Charles A. Smiley
Shakespeare Frawley	William Davidge
Maximilian Frawley	William Friend
Wilkins	Julian Reed
Antoine	James Douglas
Evelyn Oaks	Isadore Rush
Sylvia Oaks	Percy Haswell
Margaret Frawley	Mary Myers
Mollie	Genevra Ingersoll
Mabel Douglas	Edna Wallace

The piece was capitally acted and the excellent results of the stage management of William Seymour are very evident.

At the Grand Opera House a Boston audience had its first opportunity of witnessing Agnes Herndon, who opened her regular season at that house in La Belle Marie. She made a pronounced success, the verdict being that she was a beautiful woman and a graceful actress. The Midnight Alarm played to large business week of 3. Several of the nights were hot, but there was a large house every evening, people being turned away on several of the cooler nights.

Evangeline's popularity is undiminished with Boston audiences, and the familiar burlesque is filling the large auditorium at the Boston. Charles H. Smith's co. is really an excellent one, and he has put the burlesque on the stage in a magnificent manner. James S. Maffit is a Bostonian, and his droll representation of the Lone Fisherman is as irresistibly funny as at the first production. George A. Sattler has played Le Blanc here before and he makes the part as amusing as formerly, while Patti Stone and Hilda Thomas carry off the musical honors, receiving numerous encores each evening.

Uncle Sam was seen here twice last season and made such a hit that it was sure of a large house at the Globe on the reopening of that theatre 17. The piece has John T. Kelly in the leading character still, and all the other parts are in good hands. Dutch Daly is always a favorite with Boston audiences, and Georgie Dennin was remembered for the hit which she made here with the New York Casino co. Florie West and the other members of George W. Lederer's co. met with a cordial reception for their different parts in the performance.

Fatinitza is the opera for the week at the Bijou, where it is given with the following cast: Count Timofey Kantchukoff, George Lytton; Izzet Pasha, J. P. McSweeney; Julian Hardy, J. W. Smith; Stepann, Charles Wallace; Hassan Bey, Mark Aborn; Capt. Vasil, William Perkins; Lieut. Ostt, George Ireland; Mustapha, Frank W. Woolley; Princess Lydia, Hattie Arnold; Dimitri, Alice Osborne; wives of Izzet Pasha, May Greville, Grace Vaughn, Annie Jeffries and Gertie Simpson; and Vladimir, Ethel Vincent.

Another excellent specialty co. is the attraction at the Palace, and it is meeting with the excellent patronage which it deserves. Charles Burnham and the Palace Theatre Comedy co. are also seen daily in amusing performances of Maloney's Christening. Pink Dominoes was presented week of 10-15.

At the Grand Museum the week's attraction is Kate Pursell, who is a pronounced favorite at this house. She is appearing in her Western drama, The Queen of the Plains, supported by Lothrop's stock co.

Niobe closed its long run 2, and the succession of large houses was kept up until the closing night. There was not a poor house during the entire engagement, and on many evenings people were turned away. Of the new comers who appeared during the last week, the most pronounced hits were made by Isabelle Coe and Revel Germaine. Miss Coe acted the part of Caroline Dunn artistically and dressed it beautifully. Mr. Germaine was admirably fitted for the part of the art enthusiast, and made a pronounced hit.

Rehearsals of Ye Earlie Trouble have begun at the Museum, and, from the present indications, Henry Guy Carleton's historical drama will have a perfect production when the season opens 31. This is the complete roster of the stock co. for the coming season: Charles Barron, George W. Wilson, E. L. Davenport, J. B. Booth, Charles S. Abbe, George C. Boniface, Clarence Holt, James Burroughs, Morton Paine, Edward Wade, Franklin Hallett, Eugene Sweetland, M. P. Whittemore, Edward W. Dodge, Annie M. Clarke, Evelyn Campbell, Miriam O'Leary, Marie Burress, Ida Glenn, Agnes Acres, Fannie Addison, Mary Hebron, Carrie Harding and Edward E. Rose, stage manager.

H. M. Pitt will present May Blossom and William Redmund's piece, A Cure for the Blues, which is merely a condensation of Playing with Fire.

These attractions are due to appear at the Grand Opera House within the next few weeks: Wanted the Earth, Henry Chanfrau in Kit, My Jack, Annie Ward Tiffany in The Step-Daughter, Natural Gas and The Kabobs.

Hilda Thomas is making a great hit as Gabriel in Evangeline. Her numbers are all encored, and the applause is prolonged every evening until she responds with her old favorite, "Sally in Our Alley."

Sindbad, the Chicago burlesque, is booked for a long run at the Globe.

Eugene Tompkins, of the Boston, has purchased the rights to produce Shiloh in this city.

David Murray, who is to support Maude Granger, will be remembered in this city for his artistic impersonation of Philip Fleming in James A. Herne's production of Margaret Fleming at Chickering Hall, last Spring.

The Howard Athenæum, which Tony Pastor is to open 22, will be resplendent in a coat of white and gold, which has been added during the Summer vacation.

George Lytton is a recent addition to the opera co. at the Bijou, where he is now singing the leading baritone roles in the different operas produced.

Manager Osgood, of the Niobe road co., reports that Chelsea is the nearest point to the Hub which he will visit this season. When the date is played there he will be sure of the attendance of a large party of Bostonians, who will wish to see again the piece which has made so emphatic a hit during its summer stay at the Museum.

Tuxedo, a novel combination of farce comedy and minstrelsy, is to follow Evangeline at the Boston. Rich and Harris' co. is headed by George Thatcher and includes Eugene O'Rourke, Raymon Moore, Ed. Marble, R. T. Jose, H. W. Frillman, T. A. Coleman, Edgar Foreman, Hughey Dougherty, Lizzie Derious Daly, Ida Fitzhugh, Blanche Hayden, Mamie Gilroy, Fanny Richards, Gertrude Mulock and the Powers Brothers.

B. F. Keith has finally accepted the plans for the reconstructed Bijou, which have been perfected to the smallest details.

The letters published in THE MIRROR in regard to the American dramatic representation at Vienna, have aroused considerable interest here. Boston would vote unanimously in favor of sending the stock co. at the Museum. It is a collection of American players not excelled in this country, and its performances, whether of old comedies or of modern plays, would furnish an excellent exhibition of the high standard of dramatic art in this country.

Milton Aborn, the popular comedian of the opera co. at the Bijou, has been spending a two weeks' vacation at Old Orchard, but will resume his place next week.

As the dramatic editor of one of the leading Boston dailies remarked the other day, the new Columbia Theatre "looks more and more Moorish every day." The cupola, upon which work is now being pushed forward, adds greatly to the attractiveness of the external appearance, and everything possible is being done to have the house ready for its opening in September.

BALTIMORE.

The first signs of life in theatrical circles here were the opening of two of the houses 15, after a general overhauling and a generous outlay of paint and plush. The Monumental Theatre presented Hughes, McBride and Walton's Specialty Paragons as the opening attraction and a good variety programme and well filled houses was the record of the week at this popular vaudeville theatre. The Aronis Four co. next.

At Front Street Theatre Hicks and Sawyer's Minstrels drew good attendance in spite of heat that was almost unbearable. Dan A. Kelly in The Shadow Detective 17.

The farewell performances of The Siege of Vera Cruz are being given week of 10-15.

C. J. Hamilton, formerly connected with the *Daily News* here, will enter the theatrical ranks this season and will go in advance of the Ford Comedy co.

Among the members of the Ford English Comedy co., already in the city for rehearsal, are Adelia Sawyer and George A. Gardiner, the stage manager.

SAN FRANCISCO.

Aug. 11.

Daniel Frohman's Lyceum co. has come and gone, and these clever players will not be here again for two or three years. I believe San Franciscans knew this, for they went to the Baldwin in large numbers, went again and again, and kept on going, until the curtain fell upon the last performance Saturday night. That, by the way, was a memorable night at the Baldwin. The bill was The Wife and being its only presentation, Manager Bouvier anticipated the sale by removing the orchestra and refilling the space thus created with chairs. Every one of them was sold, so also was every available inch of standing room.

A. M. Palmer's co. opened in Alabama last night. I did not get down to hear it, but shall this week. Meantime, I have already seen some of the scenery and settings, and venture to say, that the Baldwin management has not hitherto devoted more care and expense to any attraction. The house was packed on the opening night. The co. will remain for five weeks, and will be followed by Nat Goodwin.

The City Directory is in its last nights at the California. The Dazzler follows on Monday.

Joseph R. Grismer and his charming wife, Phoebe Davies, and their co., will reopen the Bush Street Theatre 17 in Fernedff, which has been well rehearsed. The co. includes Della Macquaid, Arthur Livingstone, Tiric B. Collins, Joseph Middlemiss, Scott Cooper, Edgar Weir, Laura Crews, Little Irene, Edgar Weir, stage manager; Clifford Wilkins, manager; Sam Thall, advance representative. During the engagement Mr. Grismer will revive The Burglar. The co. will open the season at San Jose to-morrow evening.

Aquilo is in its second week at the Tivoli Opera House, and is playing to full houses nightly.

Lewis Morrison, Frederic Bryton, Eleanor Barry, and the Alcazar stock co. in The Duke's Motto drew very large audiences at this pretty playhouse. The Galley Slave is on at present, which will conclude Mr. Morrison's engagement at the Alcazar. William Beach as Sydney Norcott was enthusiastically received. L. R. Stockwell made a hit in The Galley Slave. Annie Ward Tiffany follows next Monday for a fortnight in The Step-Daughter.

It is said that the Oriental Opera co. will sing a spectacular production of King Solomon at the Orpheum Opera House.

John Russell has a new farce-comedy to follow City Directory, entitled A Society Buff.

Nelson Wheatcroft's withdrawal from the Frohman co. will necessitate some change. Mr. Ormonde will play Matthew Culver in The Wife; Mr. Ratcliffe will have Sir John Harding in The Idler, and Dick Van Buren in The Charity Ball.

Herbert Kelsey's work just now is an apt illustration of the fact that he is much more than a society actor.

Manager Alfred Bouvier will not permit the seating of patrons while the curtain is up. That is a good idea, and will require late-comers to stand until the act is over.

The English Rose will open the next regular season of the Alcazar Theatre in September.

Fritz Williams and pretty Effie Shannon have greatly endeared themselves to Friscan theatre-goers.

Fanny Rowman has gone to New York to join Frederick Warde.

M. A. Vack has gone South in advance of The City Directory co.

Lora Hollis is home from the North. She will soon go to New York.

J. J. Gottlob is expected to return shortly.

E. J. Holland is here. He will be leading man with the Alcazar stock co. this season. He was last here with the Shenandoah co., and will be welcomed heartily.

Nick Long, not only as stage manager, but on the stage, is making his presence felt.

Dear old Mr. Levy, father of Joseph Levy, the manager of Margaret Mather, celebrated his seventy-first birthday Friday, and is yet as youthful looking and active, as he was at forty.

Manager Bouvier, of the Baldwin, has been elected a member of the Union League Club.

Henry E. Abbey, Mrs. Abbey and D. C. Willoughby returned from Australia on Thursday. Mr. Willoughby will remain and superintend the Bernhardt season at the Grand Opera House Sept. 7-8 inclusive. Pauline Blanchard will be produced, for which the scenery was painted in Australia. Mr. Abbey went directly East.

Helen Kinnaird is here from Australia. She will leave for New York with a new play, Saint Monica, dramatized from Mrs. Burnett Edwards' novel.

ST. LOUIS.

There was a change of attraction at Schnaider's Garden 10, Bohemian Girl being substituted for the Chimes of Normandy. The audiences have been large, and they have been well pleased with the manner in which it was given. The Casino co. did good work. Tellula Evans acted and sang the part of Arline finely, her rendition of "Marble Halls" being particularly well done. She was well received in several of her other numbers. Martin Pache as Thaddeus was in fine voice, and his ballads, "Poland" and "Remember Me," were encored at each performance. Trevitt Maffit was also in good voice, and received each night a couple of encores for his solo, "Heart Bowed Down." Douglas Flint as Devilshoof and Jennie Reiffarth as the Gypsy Queen both did well, and the rest of the cast and the chorus were satisfactory. Mr. Maffin introduced an eccentric dance, and made a hit. The next opera will be Pinafore.

The Chimes of Normandy will be continued for most of the second week at Uhrig's Cave, owing to the crowds still attending. The opening of the second week was equal to the attendance during the first, and it has been the hit of the season. Miss Reed, Miss Bertini, Mr. Preuette and Mr. Wheelan, together with the rest of the cast and chorus have certainly excelled all previous productions, and have received well merited praise from the large audiences. The Mascot next.

The season of the Grand Opera House will begin 23, the opening attraction being Cleveland's Minstrels. The Chicago Opera House production of Sindbad will follow.

The Olympic's season will open a week earlier than the Grand, Billy Emerson's Minstrels being the opening attraction.

The season at Pope's Theatre will open 23 with Mattie Vickers.

Havlin's Theatre will open 23, too, with the Strategists.

Manager Hagan is booking for the new Hagan Opera House, which may be finished about the middle of October, and earlier if possible. Manager Hagan promises that when the house is thrown open it will be a beauty, and one of the best equipped in the country. It will also play some of the best attractions.

Manager William Smith announces the opening attraction of the Standard Theatre will be The Nelson All-World Specialty co., beginning 23.

Sam Lowenstein, last season advertising agent for Pope's and Havlin's, will this year include the advertising of the New Hagan in his duties.

Emma Dixon, who left the Spencer Opera co. at the Cave to join the Rising Opera co. at Dallas, Texas, has been receiving some very complimentary notices from the Dallas papers for her excellent work in Said Pasha.

Annie Black, one of the pretty Merry Monarch quartette at Schnaider's Garden, left the co. 5. She went to New York.

LOUISVILLE.

The second week of the season at the New Buck with straight variety drew large houses. The specialty people are doing good turns, and filling the requirement demanded by the Buck standard of excellence. Week of 17 an entire change.

The preparations for Bernhardt's engagement at the Auditorium are progressing satisfactorily. The management promise to give La Tosca and Fedora a magnificent setting.

The Hon. Gilderoy Griffin spent a few days here during the week. He is United States Consul at Melbourne, Australia, and is a brother of Dr. Hamilton Griffin, step-father of Mary Anderson. Mr. Griffin, who was always a devotee of the drama, lent valuable assistance to his young relative in the early portion of her career, through his acquaintance with Edwin Booth, John McCullough and Charlotte Cushman.

Mary Louise Clary, of this city, who has been studying music with the view of a début in opera, is spending a brief season here. She possesses a fine contralto voice, a magnificent figure and a striking face. Those who are in a position to know predict for her a bright future.

Frank Daniels in Little Puck will play a week's engagement at Macauley's, commencing Sept. 7.

The Patrol co., headed by Horace Vinton, is rehearsing here, preliminary to the opening of its season. It will appear at the Bijou.

The Musical Club concert at Phœnix Hall Park 12 was a great success. The Elliott Family as soloists added to the pleasures of the occasion.

Dan Longacker, the door-keeper at Harris', recently rescued from drowning several venturesome persons, who were attending a picnic at which Dan was providentially present.

The paper for Uncle Isaac, which will open the Harris season, is very striking. Max Behrman is said to have a good part.

Cleveland's Minstrels will probably be the initial attraction at the Temple, which is now in first-class condition. Manager Bourlier anticipates a prosperous season.

DETROIT.

It was confidently expected that all the different theatres would do an enormous business during the Silver Encampment of the G. A. R., but it proved somewhat of a disappointment to the managers. While the attendance was good, it was not such as was reasonably expected.

At the Lyceum Managers Shaw and Delano offered as their opening attraction Gus Hoege in Von Vonson, to good houses the entire week. The star and play were both new to Detroiters, and the performance was very satisfactory.

Lew Dockstader and co. gave a refined minstrel entertainment at the Detroit Opera House the entire week, to good houses. The singing, dancing and jokes were all good, and the specialty part of the performance was excellent.

Augustine Neuville in The New Boy Tramp drew crowded houses at Whitney's. Mr. Neuville is a clever comedian of his class, and succeeded in keeping the audience in an uproar during each performance. His support was only fair, but the performance, taken as a whole, seemed to be satisfactory. The engagement was prolonged to Sunday night, 6, making ten performances in all.

Manager Hill's New Griswold Theatre was opened with Hart's Boston Vaudeville co. to a good house. The business continued good throughout the week. There was nothing whatever objectionable in the performance, and the management lived up to their promise that the entertainment would be a strictly first-class variety performance.

James Reilly opened a week's engagement at Whitney's 11 in The Broom-Maker of Carlsbad to a crowded house. Mr. Reilly plays the part of the hero, Johann, in an artistic manner. His songs, dances and general work won unstinted applause from the audience.

Carroll Johnson will be seen at the Detroit Opera House during the week commencing 17 in his new play, entitled The Gossoon.

George Thatcher and co. in Tuxedo will be the attraction at the Lyceum 14, 15. As Thatcher was always a prime favorite in this city, good business is sure to be the result.

Robert Downing will give Damon and Pythias one night, during his coming engagement, for the benefit of the Myrtle Lodge of Knights of Pythias, of which lodge Thomas A. McKee, business manager for Mr. Downing, is a member.

Hallen and Hart in Later On will be at the Lyceum week of 17 22.

The London Gaiety co. is booked for Hill's New Griswold Street Theatre week of 17 22.

W. H. Powers, who is a resident of Detroit, will revive his Ivy Leaf at the Detroit Opera House during the latter part of August.

Messrs. J. Charles Davis and C. E. Locke were in the city 10.

Allen P. May, son of ex-Lieutenant Governor Charles S. May, of Kalamazoo, Mich., and during the past year appearing in burlesque and light opera, signed for the coming season with Dockstader's Minstrels, as baritone soloist, and joined the co. here last week. Mr. May has a fine voice, and his songs in the first part were received with great applause.

Lew Dockstader celebrated his thirty-sixth birthday during his engagement, last week, by a boat ride to Des-cree-shos-ka, a resort about eight miles down the river from Detroit. Mr. Dockstader was assisted in the enjoyable event by Secretary of State Daniel Soper, and several local dignitaries and members of the Detroit Lodge of Elks. At the island a fine dinner was served by Gilman and Barnes, and the opening speech was made by Brother Edward H. Gilman. This was responded to by Mr. Dockstader in one of his inimitable and characteristic speeches, and ended with a song and a story. After a pleasant afternoon the party left the island for the city at six P. M.

CINCINNATI.

The People's opened its season 3, with Turner's English Gaiety co. as the attraction. The feature of the week was the serio-comic vocalist, Maud Raymond, whose selections found immediate favor. The Booths' trapeze act was well received. Despite the extreme heat of the week, the attendance was satisfactory, though the programme, aside from the specialties of the artists previously named, was by no means an entertaining one. Manager Fennessy has improved the interior of the People's to a considerable extent during the Summer.

Havlin's A Pair of Jacks comb., which has been rehearsing steadily in this city for ten days past, left morning of 9 for Delaware, O., where the co.'s season began 13. The troupe is excellent throughout, the specialties attractive, and, if intrinsic merit and efficient management count for aught, success is assured for A Pair of Jacks.

Walter Loftus, ahead of The Inside Track comb., arrived 9.

Phil. Peters, a very clever comedian, who completed a lengthy engagement at Kohl and Middleton's Museum 8, was presented by his admirers with a handsome pair of diamond cuff buttons, and his estimable wife was given a pair of diamond ear-drops.

Police Court Judge Gregg fined Manager Fennessy, of the People's, $25 and costs 10 for violation of the Sunday Amusement law, and assessed the offending artists the costs.

Mayor Mosby has issued his edict providing for the arrest of all artists assisting in the performance of Sunday theatricals. Last season the principal members only of each troupe were arrested.

Manager Havlin has had considerable new scenery prepared for the Bijou by local artists during the Summer.

Paul Feine has been appointed leader of the orchestra at the People's for the season by Manager Fennessy.

The Last Days of Pompeii, the Order of Cincinnatus' latest spectacular effort, will be produced at the Campus 24-Sept. 2, under the direction of Messrs. Pain and Son.

A High Roller is due at Heuck's week of Sept. 27-Oct. 3.

PHILADELPHIA.

At the Grand Opera House Lucia, with an exceptionally strong cast, drew a large audience 10, notwithstanding the excessively hot weather. Fidelio, which had not been heard in this city for twenty years, was finely rendered 11. The principals were all in good voice and the chorus did well all that was required of them. Aida was given 12; Fidelio 13; Sonnambula 14; Lakme matinee 15; Aida, evening. Business good. Same co. 17-22.

At the Bijou business continues good.

The week of 17 there will be three more theatres open.

The National opens 17 with My Jack.

The Lyceum will open 17 with the City Club Burlesque co., and the Kensington 15 with Lester and Williams' co.

Miss Bonnie Weldon, of the Pauline Hall Opera co., who has been sojourning at Atlantic City since the Summer season at the Park Theatre closed, has sailed for Jacksonville, Fla., to visit relatives. She will go to New York about Sept. 1 to commence rehearsing for the Winter season.

PITTSBURG.

The season of 1891-92 may be said to have commenced in this city, for we have now three houses open.

The Bijou Theatre had an immense audience 9 when Bobby Gaylor and co. appeared in Sport McAllister. The weather was very warm but the audience was pleased despite the heat. Sport McAllister will be followed 17 by Limited Mail.

The Academy opened its season 10 with the American Four Vaudeville co., which numbers some very good specialty people, before a fair-sized house. The musical entertainment of the Rachel Brothers and the German comedians, the Rogers Brothers, deserve mention. George H. Turner's English Specialty co. 17-22.

The Duquesne Theatre continues its Summer season of opera. The Garrow Opera co. week of 10-15 gave The Mikado to large houses. Sylvia Cornish will replace Augusta Roche as Katisha. Lillian Swain as Pitti-Sing made quite a hit.

The Bijou looks very pretty.

The Grand Opera House will not open until 31, and will show many improvements.

The Alvin Theatre will most likely open the third week of September, and will have for its opening attraction the Jefferson-Florence comb.

Augusta Roche was compelled to leave the Garrow co. to fulfil a New York engagement.

The Fall of Pompeii is steadily gaining popularity.

Harris' Theatre is all torn up and undergoing repairs, which will be completed shortly.

The old Clipper Theatre is a thing of the past. It is at last being demolished, and a handsome business block is to be built on the site.

Leonard Wales, well known in theatrical circles, and organist for Allegheny City, has resigned his position, and will go to New York to locate. H. P. Ecker will succeed Mr. Wales.

CLEVELAND.

The Baker Opera co. commenced its eleventh and last but one week at the Opera House 10, presenting The Mikado. The opera was finely staged and mounted, with the following cast: Nanki Poo, Joseph Armand; Ko-Ko, Herbert Mathews; Pooh Bah, William Wolff; the Mikado, Arthur Wooley; Pitti-Sing, Miss Laurens; Katisha, Miss Dressler. Next week, a nightly change of operas.

The preliminary season of Jacobs' Theatre was opened 10. Augustin Neuville in The New Boy Tramp was the attraction. Despite the extremely hot weather the house was well filled. Augustin Neuville as Jack Sharpe plays the part better than ever, while the supporting co. is better than any yet seen in this piece. The Dark Secret 17-22.

William Schramm has been engaged as musical director of the May Russell Burlesque co.

The Sisters Stewart are a bright pair and bound to be heard from with the May Russell co., which will open its season 24 at Toledo.

KANSAS CITY.

The season will not open early here this Fall except at the Ninth Street Theatre which will reopen 23 with Katie Emmet in The Waifs of New York as the attraction.

The Grand Opera House will be opened by the vivacious Patti Rosa Sept. 21, in her new play, Dolly Varden.

The Coates and Gillis will not open until later.

Forepaugh's Circus drew two big crowds 15.

A number of small cos. are organizing here to storm the Western wilds.

The Andrews Opera co. will open at the Auditorium Sept. 14 for a five weeks' run, and a change of bill will occur tri-weekly. As we have had no Summer opera this season they will probably do well. L. T. Matnis is managing the house for the owner, and will also manage the rest of the property, consisting of the Henrietta Hotel.

Manager Judah, of the Ninth Street Theatre, is expected home 15.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: The advance sale for Frohman's Lyceum co. 21-23 is very large, indicating big business, notwithstanding it is the heated term here. Russell's City Directory 20-23.——ITEMS: Manager Wyatt writes his representative here from New York that he will reopen the Los Angeles in September.—Good looking Ed. Mansfield, the Grand's treasurer, has returned from the seashore, where he has been hard at work on his new comedy with which he expects to make his mark.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE: Felix and Eva Vincent are filling a two weeks' engagement at twenty and thirty cents to crowded houses. They are presenting Two Orphans, Chip, and Our Boys and Girls.

CONNECTICUT.

MYSTIC.—OPERA HOUSE: The opening of this house occurred 6 when a good sized audience witnessed The Midnight Alarm. The piece has been greatly improved since last season, and was presented by a strong co. The scenery is elegant.

NEW BRITAIN.—OPERA HOUSE: The Hustler opened the season here 6 to a big house. With the careful attention that manager Gilbert is giving to the wishes of our theatre-goers, the season bids fair to be a profitable one.

HARTFORD.—GOSSIP: Everything at Proctor's is ready for the preliminary season and unless the hot wave returns, Primrose and West will be greeted by a large house 17. Henry Hayden, who has been at the Opera House for many years with the exception of one season with Charles T. Ellis, will be the chief pasteboard manipulator.—Manager Alexander will leave to-night to assume command of Adam Wolf's Wedding.—"Jack" Lefferwell, formerly connected with the *Telegram*, will go in advance of one of H. S. Taylor's companies.—Ed. Galvin, at one time with the Sunday *Globe* but more recently with the New York *Morning Journal*, is spending a few days at his home here preparatory to his going in advance of His Lordship, Stratton's co.—Robert McNab, for several years treasurer at Proctor's, arrived home from Chicago last week, where he has been located in the phonograph business. He has an offer under consideration to go ahead of one of Frohman's cos.—Lon Stevens will receive a warm reception from his old associates this week when he appears at Proctor's in The Westerner.—William Black, the well-known advance agent, is doing good work ahead of Primrose and West, and has billed the co. in good shape.

THOMASTON.—OPERA HOUSE: This house will open its regular season 22 with Scuiley and Gibney's Irish comedy drama Myles Fadh.——ITEMS: There have been extensive repairs on the Opera House during the past month. The stage has been improved and enlarged to accommodate all cos. carrying their own scenery. A new feature of the season will be the advance sale of tickets from the box office. This method will be appreciated by patrons of the house; also the fact that there has been engaged seven competent musicians for an orchestra. Time is filled up to Dec. 1, and first class attractions have been booked. No expense or care has been spared to secure the best, and if this is not the most brilliant season in the town's record it will not be the fault of the management.

NORWICH.—BROADWAY THEATRE: Primrose and West's Minstrels opened the season 14 to a large house in spite of the heat. An admirable performance was given. The first part makes a brilliant setting, and the music of this portion was excellent. The March of the Red Hussars is a gorgeous affair; the electrical effects were very unique and pretty.——ITEMS: Primrose and West had a chance to witness a rehearsal of Rolls, the new comedy pantomime which will go out under their direction this season. Since the piece was produced here in the Spring it has undergone much alteration by the Byrne Brothers, the authors and stars of the co., and great things are expected from the play as it now stands. Elegant printing has been provided, and everything done that can be to secure a successful production. The Broadway, although hardly needing any touching up, has been looked over, the dressing rooms cleaned and every part of the handsome house put in fine order. A splendid list of attractions has been booked by Man-

ager Case, and everything points to a most successful season.

ILLINOIS.

SPRINGFIELD.—Chatterton's Opera House: Beach and Bowers' Minstrels opened the season 17 to a large audience. Good performance.

DECATUR.—Grand Opera House: After undergoing the usual house-cleaning, the Grand was opened 7 with Richards and Pringle's Georgia Minstrels, who gave a good performance to a large and pleased audience. Von Yonson 19; Kajanka 20; Germans' Minstrels 26. Items: Manager Haines' bookings for this season embraces the best attractions on the road.

CAIRO.—Opera House: Cleveland's Minstrels will appear 24. This will be preliminary to the regular season, which will open Sept. 28, with Frank Daniels in Little Puck. Manager Silver has booked a larger number of first-class attractions than ever before, and it will be safe to predict that this season will be a brilliant and profitable one.

INDIANA.

SEYMOUR.—Opera House: This house, completed last June, is one of the neatest and most complete in Indiana. It has a seating capacity of 900, eight large and well-ventilated dressing rooms, and is equipped with all modern conveniences and necessaries, and is sure to be popular with patrons and players. The owners of the building expended nearly $20,000 on the structure and furnishings, and the result is a house that would do credit to any city twice the size of this town. Seymour has been known as "a good show town," but of recent years all of the good traveling cos. have shunned it on account of the poor opera house accommodations. With such a pretty and complete house, theatregoers are sure to enjoy seeing some of the very best cos. this year. Manager Faulconer has already booked a good number of first class attractions and is now in active pursuit of a good co. to open the season with. Mr. Faulconer uses good judgment in the making of engagements, and the co that is booked for the opening is sure of a big house.

ANDERSON.—Doney Music Hall: The season will open 21 with Al G. Field's Minstrels. The theatre has been remodeled and the scenery repainted and repaired. Mr. Cokefair has the season very near filled, and without doubt has the best lot of attractions booked in any city in Indiana.—Arena: Harris Nickel Plate Circus to good business on July 30.

INDIANAPOLIS.—Grand Opera House: Cleveland's Consolidated Minstrels to a crowded house and appreciative audience 9. The co. is good, as a whole, "with no old-time favorites," but everything new and original.—Park Theatre: The Devil's Mine opened the season and despite the warm weather on the opening night, filled the house and made a hit with the audience. They will give two performances daily week of 10-15.—Items: Armin Recker, of this city, formerly 'cellolist of the Boston Quintette Club, joined the Evans and Hoey Parlor Match co. at New York and left with them in the capacity of musical director for Helena, Mont., where they opened season 10.

FORT WAYNE.—Masonic Temple: Cleveland's Minstrels gave a very poor entertainment to a fair house 5. Thatcher's Minstrels and Rich and Harris' comb. presented a novel attraction in Tuxedo 10. The regular season at the Temple will open 27 with J. K. Emmet.

IOWA.

OTTUMWA.—Grand Opera House: The season opened 7 with Kajanka to a very large audience. Our local manager persists in hiring a lot of backwoods' fiddlers, consequently the cue music was not played at all by the orchestra. A first-class orchestra can be had here, and theatregoers are getting tired of the incompetents foisted upon them.

KEOKUK.—Opera House: Kajanka 8 to good business. Sharpley's Lyceum Theatre co. week of 10 at reduced prices.

OSKALOOSA.—Masonic Opera House: Kajanka opened the season 6 to good business despite the heat. A Turkish Bath 14.

MARSHALLTOWN.—Odeon Theatre: Kajanka opened the season 3 to a fair house. Manager Passmore promises us a fine list of attractions this season.

DES MOINES.—Grand Opera House: The house is still undergoing repairs and is in the hands of painters and plasterers. Ole Olson 31-Sept. 2. John Dillon 3-4.—Foster's Opera House: Macoy's Turkish Bath 1-7; Fast Mail 8-29. Capital City Opera Hot 9. Spooner Comedy 31, week.

BURLINGTON.—Grand Opera House: Kajanka 10, 11 to excellent business considering the torrid weather.

KANSAS.

TOPEKA.—Crawford's Opera House: The Edwin Barbour Dramatic co. opened a week's engagement 3 in Shadows of Old Orchard Farm, followed by Black Diamonds, A Legal Document, She, and Our Boys. The co. was a fairly good one for a summer show, at prices "within the reach of all." The houses ranged from fair to crowded.—Arena: Forepaugh's Show to the usual crowds. Although delayed several hours by the derailment of one of the elephant cars, they got up the huge tents and made their parade in time to perform at the regular hour. It is the largest and best circus we have had here this year. The performing lions are a genuine novelty. The horses, of which there are some 200, are all fine animals, but most of them poor in flesh, showing that they have had more than usual hard work this season.

PITTSBURG.—Opera House: Richards and Pringle's Georgia Minstrels were well received by a good-sized audience 7.

PARSONS.—Edward's Opera House: Richards and Pringle's Minstrels opened the season 6 to good business. The co. gave an excellent performance, the quartette singing being exceptionally fine. Billy Kersands is as good as ever in his specialties, and was a feature of the entertainment. Beach and Bowers' Minstrels next.

MAINE.

PORTLAND.—Lothrop's Theatre: Queena proved the strongest card that any of Lothrop's stock companies has yet presented, and drew unusually large audiences week of 10-15.—Green Wood Gardens: A clever co. pleased large audiences week of 10-15.—Items: The regular season at Lothrop's will open 21-22 with Two Sisters, to be followed by the leading combs.—H. Percy Meldon has accepted the position of general director of Lothrop's stock cos.—Thomas E. Shea has been having a most successful Summer season in repertoire.

Alice Carle is at her home in this city.—The partiality for names parted in the middle is becoming pronounced in the Lothrop cos.—Ada Lewis, of Harrigan's 400, practically owns Peak's Island, and has had a yacht named after her. "Jack" Mason and his charming wife, Marion Manola, are enjoying the ocean breezes at Old Orchard.—John Edwards will do the heavy parts with Joseph Haworth this season.

ROCKLAND.—Opera House: Three large and much pleased audiences greeted Thomas E. Shea and his co. 10-12. The increased business to which this co. always plays its return dates attests their popularity in Maine. Mr. Shea is a great favorite here. Joseph M. Auliffe and Austin Gavin, the comedians of this co., are two of the finest on the road, and came in for a large share of well-deserved applause.—Item: Frankie Carpenter will rejoin this co. at Camden 17.—Denman Thompson's Two Sisters 18.

MASSACHUSETTS.

WORCESTER.—Theatre: This house will open for the season 24, 25, with Roland Reed in his new play of The Club Friend. Manager Rockwell has among his bookings for this season Janauschek, Modjeska, Rhea, Mather, Minna Gale, Kate Claxton, The Solicitor, Niobe, Soudan, Blue Jeans, Ship Ahoy, Alaska Kirke, Mr. Wilkinson's Widows, Private Secretary, Robert Mantell, W. H. Crane, Florence-Jefferson cos., James O'Neil, Evans and Hoey, Bostonians, and other leading combs. Mr. Rockwell says that his bookings for the entire season will all prove worthy of good patronage and he expects to receive it. Mr. Arthur E. Coburn, of Lynn, will be the treasurer.—Lothrop's Opera House: This house will open 17 with Ethel Tucker in Queena. Dale Armstrong assumes the position of local manager. Mr. James Wiley will take charge of the stage. The house is a real beauty and the plan upon which Dr. Lothrop proposes to manage cannot help but draw good business the season through. Quite an innovation will be introduced in the orchestra which will be composed of ladies, under the direction of Madame Percival, of Boston. Catherine Rober in Fanchon week of 24. The prices will not exceed twenty five cents for the best seat in the house.—Front Street Opera House: Many changes have occured here since the house closed last season, the most important of which has been the enlargement of the stage, so as to take in the scenery of any traveling comb. The house will open week of 17 with Averill and Dunn's comb. in Tom Sawyer. The annual Musical Festival that will take place the latter part of September, will present, during the week, Mme. Lilian Nordica, Mrs. J. P. Walker, Mrs. K. Paulson-White, Signor Campanini, Herbert Johnson, Signor Del Puente, Byron W. Whitney, and others. The chorus will number 300, the orchestra, sixty. The following works will be given: Israel in Egypt; Arminius; Repentance of Nineveh, The Captive; Wagner excerpts, Overtures; Iphigenia, Egmont, and Faust. Seats will be sold at auction as usual.

NORTHAMPTON.—Academy of Music: The season here will open Sept. 2 with Frohman's co. in The Charity Ball. Other attractions to follow in September are Paul Kanvar, The Cadi, Lucier Minstrel co., and Niobe. Manager Todd has retained his old force of ushers who will appear in full dress. The profession will find an old friend in J. J. Raleigh, who is to be stage manager.

NEW BEDFORD.—Opera House: After having been renovated throughout, this house was opened for the season by Primrose and West. It was an exceedingly hot evening, but a large audience greeted the favorites, and encores were numerous. Manager Cross has booked over one hundred cos. for this season, among which are some of the best on the road, and it is to be hoped they will receive the patronage deserved, without which theatregoers cannot expect return visits.

ASSESBURY.—Gossip: In view of the unusual dullness in the carriage business here—the principal industry of the town—and the quietness in other trades, I may say without depreciating the theatrical standing of the town, that the outlook is not very bright here at present. The season will open 28 with Henshaw and Ten Broeck in The Nabobs. In my last letter it was incorrectly stated that George E. Sanderson would go as stage manager for Ullie Akerstrom. It should have been business manager.

PITTSFIELD.—Academy of Music: Roland Reed gave the initial performance of Sydney Rosenfeld's new comedy The Club Friend 12, before a good-sized audience. If its reception here is any criterion, the piece is destined to become a pronounced success. It is a little out of the line of anything Mr. Reed has previously attempted. The supporting co. is excellent and includes George Frederick Nash, William Davidge and William Friend, Isadore Rush, Percy Haswell and Edna Wallace, besides other competent players.

FALL RIVER.—Academy of Music: The opening of the season could not have had a better night, if it had been picked out. The large audience which crowded the house to see Primrose and West's Minstrels saw a good show, and thoroughly enjoyed it. Drummond and Stahley's musical act is a novelty, for it is a departure from the beaten track.

MILFORD.—Music Hall: The season will open Sept. 1 with One of the Finest. The hall is managed by H. E. Morgan, with C. E. Whitney, door keeper, and John Shurtliff, stage carpenter.

MICHIGAN.

MUSKEGON.—Opera House: Von Yonson to a fair house 11. The Swedish portion of the audience were naturally the most pleased portion with Gus Heege's characterization.

MANISTEE.—Opera House: Steen, Abbott and Mott, sleight-of-hand performers and exposers of Spiritualism, 7, 8. Poor performance to very poor business.

GRAND RAPIDS.—Powers': Thatcher's Minstrels filled the house 12 with people who were more than pleased with the pleasing innovation in minstrelsy introduced by Mr. Thatcher. Tuxedo is brimful of good things and introduces clever comedy, the best part of minstrelsy, and eliminates the objectionable features of the "back art." The President 14, 15.—Redmond's: This house will open 10 with James Reilly, who will play a week's engagement. The house has been enlarged and beautified during the Summer, and is more attractive than ever.—Items: Prof. Lawson, leader of Powers' orchestra, died last week. He was a capable musician and a gentleman, and many here mourn his loss.—Capt. T. P. Hickey will hold his old position as resident manager of Powers' during this season.

MINNESOTA.

MINNEAPOLIS.—Bijou Opera House: The Ticket-of-Leave Man was presented by Jacob Litt's co. 9 to a fair-sized audience. The performance was smooth throughout. Harry Mainhall was seen at his best as Bob Brierly. Martha Rudesill made a sweet May Edwards. She read her lines with rare naturalness and grace, and created a decidedly good impression. Logan Paul added to his reputation as a capable character actor by his clever impersonation of Melter Moss, the Jew. Von Yonson, our Swedish Cousin, drew a good house to the Lake Harriet Open-air Theatre 9. The co. is a good one.

ST. PAUL.—Metropolitan Opera House: Mr. Wilkinson's Widows, 7, 8 drew large and enthusiastic audiences, and that splendid comedy was finely presented by Charles Frohman's clever co. The piece made a complete success. Burt Shephard's Modern Minstrels began a four nights' engagement 9 to fair business. The co. is an excellent one, numbering among its members Burt Shephard, Jay Quigley, Jerry Hart, and other famous minstrels. The musical features are expectally good. The singing of George Smith, a resonant basso, evoked storms of applause, and the tenor solo of Master Ruby Welch was also well received. The regular season at this house will open 20. The attraction will be Sol Smith Russell in his new play, Peaceful Valley. Mr Russell is a popular favorite in St. Paul, and will, no doubt, be greeted by packed houses.—Grand Opera House: Webster and Brady's The Bottom of the Sea opened a week's engagement 9 to good business. The piece is remarkably well staged, in addition to the scenery, the cast is an admirable one. George P. Webster as Alexis Banilli, the Greek adventurer, sustained the role in a creditable manner, his acting in the fifth act being especially strong. Ross O'Neil as Henri De Sartene, and I. M. Brophy as James Norton were both good. Felix Haney as Barney Doyle, the Irish servant, did some very clever comedy work, and his specialties with Fanny Cohen, introduced in the second act, were generously applauded. Camille Cleveland as Emile Le Drun and Belle Douglas as Madame De Sartene were satisfactory. The rest of the cast was fair. Same bill all the week. This house will be closed week of 31 for repairs and renovation. The regular season will open 21 with A Midnight Bell as the attraction.

RED WING.—Opera House: Hardebeck and Truesdell's Michael Strogoff co. appeared in Michael Strogoff 3, Celebrated Case 4, French Spy 5, and repeated Strogoff 6. Good business at popular prices. Haverly's U. T. C. co. 8 to small business.

MISSOURI.

SPRINGFIELD.—Ferris' Grand Opera House: The regular season will open 28 with Beach and Bowers' Minstrels, and a full house is expected.

MEXICO.—Ferris Grand: The Goldens—Fair week in repertoire to big business. Beach and Bowers' Minstrels 21 to good business.—Items: James Robinson, the world famous circus man, is here visiting relatives. He is thinking of locating here, where he formerly, in his active days, wintered on his farm near this city.—The Mexico Fair just closed its successful exhibition. There were over 400 horses entered from about thirty States, and $5,000 in premiums were awarded.

MACON.—Johnson's Opera House: The season will open with Swain's Comic Opera co. week of 24. Fair week. Good houses are expected.—Item: Manager Johnson has quite a number of good attractions booked for this season.

MONTANA.

MISSOULA.—Bennett's Opera House: The Limited Mail to S. R. O. 5.—George Staley in A Royal Pass 11.

BUTTE CITY.—Opera House: The Limited Mail 6-8 to crowded houses.

NEBRASKA.

OMAHA.—Farnam Street Opera House: Eunice Goodrich, supported by an evenly balanced co. in repertoire, week of 9 to fair business.

NEW JERSEY.

JERSEY CITY.—Items: The Academy of Music will open Aug. 31 with U and I as the attraction. The new Opera House commences its career Sept. 14.—Manager Cronheim's experiment of playing one co. in two towns on the same evening commenced 17. He plays the comb. at his own theatre in Hoboken and at Newman's Central Theatre, this city, simultaneously, carriages containing the performers continually running between the houses.—Newark Lodge, No. 28, Theatrical Mechanics' Association, will meet in this city Sept. 6. This lodge claims to be the third strongest in the country.—Jersey City Lodge, No. 218, was instituted Aug. 9, with twenty-eight members. The officers-elect are: E. R., Wade H. Goody; Esteemed Leading Knight, John R. Bagley; Esteemed Loyal Knight, John P. McCormack; Esteemed Lecturing Knight, C. L. McCabe; Esquire, W. S. Weed; Secretary, W. H. Smith; Treasurer, James F. O'Melia.

HOBOKEN.—Cronheim's Theatre: Turner's Dancing Girls attracted fair business 8-12. The comb. is a good one, but the weather was too warm for a large attendance. A house co. week of 17.—Items: Manager W. R. Ross and Treasurer Cushing are busy getting the Hoboken Theatre in order for the opening, 27. The Pay Train will be the first attraction. Manager Ross has booked a large number of first class combinations, and is quite enthusiastic over his prospects of success. He is making some slight alterations and generally cleaning up.—Manager Cronheim still adheres to The Mirror's suggestion and closes his entertainments with "The Star Spangled Banner."

TRENTON.—Taylor Opera House: The Pustler was presented by a clever co. 8, and delighted a very large audience. W. A. Brady's After Dark co. opened their season here 10, and gave a very satisfactory performance. The scenery is new and quite handsome.

ATLANTIC CITY.—Grand Opera House: Bobby Gaylor opened the regular season at this house, in his new play, Sport McAllister, to S. R. O. Georgie Parker's singing and dancing were very pleasing. Lydia Thompson in The Dazzler 7, 8, to large and fashionable audiences. The singing and dancing of the co. were very good.

NEW YORK.

ROCHESTER.—Gossip: The Lyceum Theatre will open the season 31, when Reed and Collier will appear for three nights in their new farce-comedy, Boss and Boss. They will be followed by Joseph Haworth in St. Marc. Manager Pierce is delighted over the newly devised acoustic improvements of the house, and he advises your correspondent that he has secured the finest attractions in the country.—Manager H. R. Jacobs announces the Academy all in readiness for the opening 17, when Charles McCarthy's One of the Bravest will be the attraction the entire week.—The Sawtelle Pavilion Theatre co. folded their canvas and closed the season here 8. The co. will rest a few weeks, and will then enter the Pennsylvania circuit for the Fall and Winter campaign.

SARATOGA SPRINGS.—Town Hall: The Stowaway opened their season here 8 to good business.—Putnam Music Hall: Little Lord Fauntleroy, with Ada Fleming in the title role, to good business 6. The concert given by Mme. Emma Wisjax and Signor A. de Sanctis was attended by an appreciative audience.—Items: The Congress Hall ball room was the scene of a grand concert evening of 7 by the Arila Concert co., Hector Garjux, director. The co. included Victoria Baccarini, soprano; Angelina Casta, contralto; Guiseppe Serra, tenor; Antonio Puerbio, basso, and Pedro de Salafar, violin virtuoso. T. Henry French is spending a short vacation at the United States.—Josephine Cameron opened a week's engagement at the Town Hall 10, played one night, and closed on account of illness. Should her health permit, she will play the last three nights of the week.

BUFFALO.—Gossip: Every theatre in the city is closed this week, 9-15. On 19 the Academy of Music will reopen with George Thatcher's Minstrels, to be followed by The Stowaway 20-22; Frank Daniels 24-26.—The Star Theatre will open Sept. 14, under the management of M. S. Robinson. The Soudan is to be the opening attraction. The Corinne Lyceum will open 27 with Lost in New York, while the Court Street Theatre opens on the same date with the New Boy Tramp. Robinson's Musee Theatre, which closed 8, will reopen for the regular season 31. On 25 a joint benefit will be given to Manager McFadden and Frank Hall, the comedian. On this occasion M. S. Robinson will face the footlights in the role of the advocate, in a sketch called Irish Justice.—Mrs. Dr. John Cronyn, a prominent society woman, and the wife of a leading physician of this city, has caused quite a sensation by leaving her home, and joining the Carleton Opera co. Mrs. Cronyn has adopted the name of Miss Downing, and made her first appearance on the stage with the Carleton co. in Washington 11.—Manager Boyle, of Robinson's Musee Theatre, will go to the Adirondack Mountains for the Summer, while Mr. McFadden, of the same house, will journey to New York and the several watering places.

CORNING.—Harvard Academy: The season was opened 10 by Gormans' Minstrels to a large house. Performance good. The "Mimical Monologue," by Littlefield, was the finest thing of its kind ever seen here. John Graham, "Corning's Own Minstrel," is a member of this co., and was a great card for the Gormans here.—Items: Manager Smith, last week, sold the Academy to the Corning Glass Works co., who are to take possession Oct. 17, using the building as a storehouse. Mr. Smith will continue playing attractions at the Harvard until the opening of the new Opera House, which is to be finished Oct. 1. The work on the new house is being rapidly pushed, the roof being on, and they are now working at night on the interior.—Manager A. C. Arthur has returned from New York, where he has booked a line of attractions never before seen in Corning.—C. F. Remmel, treasurer of the Academy, and the present staff of ushers, will fill the same positions at the new house.

OSWEGO.—Academy of Music: Dockstader's Minstrels gave an excellent entertainment 7 to good business. Barry and Fay 27; Lillian Kennedy Sept. 1.

AMSTERDAM.—Opera House: Henry Burlesque co. 18; O'Flynn in Mexico 21; Hoss and Hoss 24.

BATTLE AWAN.—Dibble Opera House: W. S. Dibble's O'Flynn in Mexico opened to a packed house 5. The piece is a comedy-drama, and was well received. In response to repeated demands, the entire co., at the close of the third act, appeared before the curtain, and were applauded to the echo. The co., with Alfred Kelcy as the star, is a good one. The O'Flynn in Mexico paper is the handsomest ever seen in this town.

AUBURN.—Bertis Opera House: Gus Hill's World of Novelties drew a good house 11. Co. good.

SALAMANCA.—Gibson Opera House: Gorman's Minstrels opened the preliminary season here 12, and gave entire satisfaction to a good house.—Item: Manager Gibson has booked a number of the best attractions on the road for this season, and the prospects look favorable for big business.

WATERTOWN.—City Opera House: The regular season of this house opened 17 with Dockstader's Minstrels to S. R. O. The Stowaway 24 to good business.

CANASTOTA.—Bruce Opera House: O'Flynn in Mexico is due 29.

PORT JERVIS.—Lea's Opera House: The season was opened here 7 by Barlow Brothers' Minstrels to a large audience, and gave general satisfaction. Ed. Fuller, of this place, is with the co.—A Midnight Bell 28.

NEWBURG.—Academy of Music: The Hustler to a fair house 7.

ELMIRA.—Opera House: Gormans Minstrels to good business. Best entertainment of the season.

NORTH CAROLINA.

GOLDSBORO.—Messenger Opera House: George Wilson's Minstrels will open the season here 14.

ASHEVILLE.—Grand: McCabe and Young's Minstrels 5, excellent performance to large and pleased audiences. Second night business not so good. George Catlin, the "Chinese Impersonator," was wonderful. Juggling, slack wire, and juvenile acrobatic work were all good, and the costumes handsome.

OHIO.

COLUMBUS.—Park Theatre: A Soap Bubble opened the regular season 3 and is playing to good business. Little Goldie Wees of 6, and Melville Dramatic co. 27.—Grand Opera House: Cleveland's Minstrels had fair houses 5, 6. There were some pleasing features but the performance was far from being first-class. The Limited Mail will open the regular season week of 24. A Trip to Chinatown 27.—Metropolitan Opera House: Down the Slope will have its first production here 27-29. Al. G. Field's Minstrels Sept. 1, 2.—Items: Armbruster's scenic studio is a busy place at present. A large number of workmen are busily engaged on new scenery for The Danger Signal, Limited Mail and Down the Slope.—Manager C. W. Benner, of Down the Slope, says he has the play booked solid until after the holidays. A look at the scenery and mechanical effects gives assurance of novelty. The co. will commence rehearsing the latter part of this week. Manager Talbott, of the Grand and Metropolitan, was over from Indianapolis this week. Dr. W. W. Freeman, of the Frank Daniels co., left for New York 30.

TOLEDO.—People's: Ferree and Feurmann's Uncle Isaac co., which opened here to dull a good week's business considering the very hot weather. The co. includes some very good people. Clara Coleman's musical selections and Louis Wylie's dancing were features of the performance.—Wheeler's: Halen and Hart 28. County Fair week of Sept. 7.

DAYTON.—The Grand: W. S. Cleveland's Big City Minstrels co. 10, to poor business. This co. is a decidedly tissue affair.—The Park: Little Goldie commenced a week's engagement here 10, presenting The Rocky Mountain Waif, and has turned people away at every performance. Little Goldie is a bright and winsome soubrette with a brilliant future before her. The drama is unusually interesting, with a good plot and many thrilling situations. The scenery was painted from photographs and is a fac simile of many famous places in the West.—Memorial Hall Soldiers' Home: The Summer stock co. closed their season here 12, presenting Napoleon Bonaparte to S. R. O. The season has been the most successful ever known in the history of this theatre, both pecuniarily and artistically, and it reflects the highest praise upon Manager William Harris. The co., both individually and collectively, have done excellent work, and it has been thoroughly appreciated by our theatregoers.—Cues: The Home co., left for New York 12.—Advance Agent Sturgis is here ahead of the Devil's Mine co., which will appear at The Park 17-19. Al. G. Field's Minstrels are at the Grand 27.—Manager W. C. Dickson, of Indianapolis, is in the city.

URBANA.—Gossip: Considering the torrid weather the business of the Sadie Farley co., closing week of 8, was fair.—Handsome John W. Vogel was here 11 and put up some elegant paper for Field's Minstrels which are due 15.—Billy Clifford, comedian and drum specialist of Field's Minstrels, is an Urbana boy.—Mrs. Gilbert Busby joined the Sadie Farley co. here.—Another of Urbana's bright boys, Cash B. Holliday, last season advance agent for the Melville Sisters co., joined the Sadie Farley co. as treasurer.

DENNISON.—Kipp's Opera House: Al. G. Field will open the season here Sept. 3.

KENTON.—Dickson's Grand Opera House: The season will open 25 with A Pair of Jacks co. to be followed by Field's Minstrels.—Item: Manager Dickson has given his opera house a thorough renovating, and has added a great many conveniences to the stage. Mr. S. H. Bruce, who is favorably known by a number of professionals, is now assistant manager of Dickson's Grand Opera House.

LONDON.—Toland Opera House: The season opened 8 with A Soap Bubble co. to medium business.

ZANESVILLE.—Schultz Opera House: A Pair of Jacks will open the house 21. Some improvements have been added to the theatre during the Summer, and all the scenery has been repainted. Manager Schultz is booking a fine line of attractions for this season.

MARION.—Music Hall: Al. G. Field opened the season here 8 to a crowded house.

ELYRIA.—Opera House: Wall's Model Comedy co. week of 3, to crowded houses and well pleased audiences. They presented a Midnight Call, Dens and Palaces, The Son of Monte Cristo, A Western Heroine, Bob the Newsboy, and Mountain Meg.

FREMONT.—Grand Opera House: Howard Wall's Model Comedy co. opened for a week in Midnight Call. The house was well filled in spite of the very hot weather. The regular season will be opened 26 by the Two Old Cronies co.

OREGON.

PORTLAND.—Marquam Grand Opera House: William Holmes's Twelve Temptations 3-5 was witnessed by average houses. Minnie Conway and E. J. Connelly, in songs and pantomimic sketches; George D. Melville, juggling; Delhamer, the human frog contortionist; the Devans', equilibrists, and the premier dancers Emma Paparillo, Victor Chiado and Chitten Sisters are all very attractive cards and contribute much to the success of the spectacle.—Corbray's New Theatre: The Red Fox 2-7 with James M. and Carrie Clark Ward leading, did a fair business.—Coliseum Theatre: F. W. Pollard's glittering Gold, or, The Tiger's Claws, a four-act drama, was presented week of 3, and interspersed with good specialties by Irene Marveille, Will Chapman, Jessie Dunning, Gertie Rosenbloom, Florence Clayton, Rose Kellogg and Dan McCarty and George Troxell. This is one of the most popular vaudevilles in town.—Items: A. M. Palmer's Alabama co. passed through here 5 en route to San Francisco.—The Park Theatre will open Sept. 4.—The Novelty Theatre is placarded "For Sale."—Charles St. Clair, a trapeze performer, fell a distance of twenty-five feet night of 3 at the Theatre Comique, accidentally missing his hold while swinging from one bar to another; but, save a few bruises, he was uninjured.—Everything is very quiet here theatrically.

PENNSYLVANIA.

HONESDALE.—Opera House: The season here was opened 5 by Barlow Brothers' Spectacular Minstrels to a large audience. The co. gave a very creditable performance. Special mention should be made of Soto, Jingler, Perry, the Frog Man, and Archie Roger, in Silence and Fun. John J. Kennedy's four-act comedy-drama, entitled She Couldn't Marry Three, was produced for the first time on any stage by Lillian Kennedy, supported by her brother, John J. Kennedy, and a competent co., to a very small house. It was not over until a few minutes of midnight, owing to the long waits between the acts. It was quite good as a first-night performance. The play has thrilling situations, is well staged, and the scenery is good. Cast:

Bess	Lillian Kennedy
Bob Barnes	John J. Kennedy
Dave Holt	F. P. Sullivan
Richard Kingston	Lawrence Williams
James Terwith	George W. Barber
Sir William Moreland	John S. Bristol
Caleb Brandon	Ted Irving
Tom Speedy	William Heckman
Amy Sedgewick	Virginia Russell
Aunt Tabitha	Leonora Hussen
Peggy Holt	Emmie Edwards

NORRISTOWN.—Music Hall: Cleveland's Eiffel Tower of Minstrelsy to a fair house 7; the weather was very hot.

BETHLEHEM.—Opera House: Barlow Brothers' Minstrels opened the preliminary season 11 to good business, and gave a creditable performance.

The regular season at this house will open 24 with W. Caffrey's Mishaps.——Gossip: Edwin Parrish, who has signed with The Volunteer co., is in town, preparing for rehearsal 24.—S. W. Shively, who has charge of the horses in one of the Bravest co. heir-lown 22 to join that co. which will open at Rochester 27.—It is reported that Daisy Lovering, who had signed with The President co., has withdrawn from her agreement, on account of a misunderstanding with the management of the co.—The Elks of this place will run an excursion to Niagara Falls 22 for $5, round trip, from points West of Easton, on the Lehigh Valley Railroad.

READING.—GRAND OPERA HOUSE: Notwithstanding the warm weather, the Two Old Cronies drew a large house, and gave a very good performance. Manager W. D. Turner sends his regards to THE MIRROR. Manager Miller has recarpeted the aisles, added new scenery, enlarged the orchestra, improved the dressing-rooms, and renovated the theatre in general, giving it a very attractive appearance. He has a large list of good attractions booked.

LANCASTER.—FULTON OPERA HOUSE: Uncle Hiram, the opening attraction of the season, to fair business 21. D. Yocker, manager, has added scenery and many other improvements. Many cos. have already been booked, including all the best on the road.

BELLEFONTE.—GARMAN OPERA HOUSE: The opening attraction is S. R. Perkins Sept. 1.——ITEMS: The Opera House has been thoroughly renovated. The house has an excellent reputation in Central Pennsylvania, not having a losing night last season. —Manager Al. Garman was elected Chief Fire Marshal last week.

EASTON.—ITEM: The Opera House will open its season 31 with Barlow Brothers' Minstrels as the attraction.

HARRISBURG.—OPERA HOUSE: Frank Wills' Two Old Cronies opened their season here 8 to good business. The audience was not dismissed until 11:30, caused by encoring the many good acts. Everything new; costumes beautiful and costly. Return date secured.

CARBONDALE.—OPERA HOUSE: Barlow Brothers' Minstrels opened the season 10 to a fair-sized audience, considering that it was the hottest night of the Summer.

WAYNESBURG.—OPERA HOUSE: Considerable improvements have been made in this house, and a number of new scenes and forty set pieces have been added.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: Primrose and West's Minstrels had three large audiences 7, 8.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE: D. W. McCabe's Young Respective Minstrels 10 to a fair-sized audience. The next season will commence about the middle of September, and promises to be unusually prosperous, both on account of the excellent attractions secured by Manager Cramer and the impetus given to business in this city by the sale of the Columbia Canal to Boston capitalists.

TENNESSEE.

NASHVILLE.—GOSSIP: Manager Sheetz announces that the Vendome will open its season Sept. 14, with Frank Daniels in Little Puck, and that good attractions booked will then follow in rapid succession. His booking, he tells me, is nearly complete, and he now has very few open dates for 1891-92. In looking over his list I find he has secured nearly all the first-class attractions that will likely come South during the season. If the next is not a successful and brilliant season, I am satisfied the fault will not rest either with Mr. Wilson, the lessee, or with my handsome friend, Manager Sheetz.—Kitty Cheatham is now in Philadelphia on a visit to Colonel and Mrs. McClure. She will sail for Liverpool 24, with the Daly co.—Herman Blakemore, of Nashville, has been engaged, I understand, to play the comedy roles this season with Maggie Mitchell. Mr. Blakemore is clever, and his friends here congratulate him on his good luck.—Dan Collyadine is home on a visit to his family and friends. He will go out next season with Joseph Haworth as business manager.—Business at the Grand Opera House continues good, and, as a consequence, Manager Charles May is happy. A Wife's Honor 24 being presented 25–25.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The English Opera co. presented The Princess of Trebizonde to large and appreciative audiences 3–5. The management gave Rita Selby a complimentary benefit, putting on Amorita. Miss Selby, on this occasion, certainly distinguished herself; the house was crowded, and camp-stools were sold at a premium. Miss Selby, by her graceful acting and fine singing, has made a very favorable impression upon the people in this city, which was demonstrated by their presence on this occasion. The week was filled out with The Princess of Trebizonde. Bettina Girard, as the tight-rope walker, was as amusing and funny as ever.——MUSIC HALL: The Rising Manhattan Opera co. gave their first performance of Said Pasha 2 to one of the largest audiences that ever assembled at an entertainment in this city. Agnes Sherwood as Serena was heard for the first time here, and her clear soprano voice seemed to be at its best, for she was encored repeatedly, especially in the Kissing duet with Stuart Harrold, who assumed the role of Hassen Bey. Emily Seymour, who possesses a rich and full mezzo-soprano voice, combined with a graceful bearing, was applauded to the echo as the Queen. Miss Dixon as Balah Sojah made a favorable impression. Will Rising, who is a fine tenor, acted and sang his part to perfection as the Mexican, and was enthusiastically received. Jerome Sykes as Hadjat was very comical. Eddie Gavan as Nockey made a decided hit. Stuart Harrold sang and acted excellently. Harry Rattenberg as the Pasha and George Kunkel as The Rajah were very good. The chorus was exceptionally fine. Frederick Fisher conducted the orchestra with ability. Mrs. W. Kenny deserves considerable credit for bringing together such a talented troupe of artists. The co. is booked here for four weeks.——TURNER HALL: Ingomar was presented at the Hall to a very fair audience 1. The co. consisted of local talent, with the exception of Maclyn Arbuckle, who is a member of the MacLean Prescott co. He assumed the title role very creditably, indeed. Annie Rodgers as Parthenia was very acceptable. Miss Rodgers is an elocutionist of rare ability, and possesses a great deal of histrionic power. ITEMS: The English Opera co. will close its engagement at Oak Cliff 25.—The leading people in the Rising Manhattan Opera co. are Agnes Sherwood, Emily Seymour, Emma Dixon, Will Rising, Jerome Sykes, Ed. Gavan, H. Rattenberg, and George Kunkel; Fred. Fisher, musical director; P. M. Kinney and Will Rising, managers.

TEMPLE.—BIJOU OPERA HOUSE: An entire overhauling has so changed the appearance of the interior that one would scarcely recognize it. Among the improvements are electric lights throughout, including stage and dressing-rooms; ten complete sets of new scenery, and drop curtain, by Chicago Scenery co. The interior has been repainted. The profession can rest assured that everything possible will be done for their comfort.

AUSTIN.—MILLETT'S OPERA HOUSE: This house has been thoroughly overhauled and cleaned for this season. The season will open with A Breezy Time early in September.——GOSSIP: Austin is now building a $1,000,000 dam across the Colorado River, giving cheap horse-power to woollen and cotton factories, that will employ about five thousand hands. This will make Austin the best show town in the State.—The genial and very popular Howard Long, who has been business manager of Millett's Opera House and Ernest Rische's West Texas Circuit for the last two years, will be found at his old post again this season, which is a guarantee of comfort and pleasure to the patrons of the house, as well as the profession.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Edwin M. Royle's play Out of Darkness was produced 7, 8, drawing large and pleased audiences. The author was called for at the close of the play, and responded in a neat speech.——ITEM: Miss Sadie F. Martin, author of the Emma Abbott book, is spending some time in this city on pleasure and business combined. She occupies the room at the Templeton Hotel in which Emma Abbott died. She is a cultured and intelligent woman, and is an enthusiastic admirer of THE MIRROR.

VIRGINIA

NORFOLK.—ACADEMY OF MUSIC: George Wilson opened this house for the season 10, and a large and well pleased audience laughed and perspired to the entire satisfaction of every one present. Cleveland's Consolidated Minstrels 24. This season here promises to be a very successful one.

RICHMOND.—MOZART'S ACADEMY OF MUSIC: The Annandale and Hamilton Opera co., which has been rehearsing here for the past week, opened their regular season 20, presenting the Bohemian Girl. Miss Annandale and Messrs. Hamilton and Michelena made a very favorable impression. George Wilson's Minstrels to a large and well-pleased audience 21. Bobby Gaylor in Sport McAllister next.——RICHMOND THEATRE: The preliminary season will begin 24, when Cleveland's Great Consolidated Minstrels will be the attraction.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: The Stowaway opened the season 17 to large business.

WASHINGTON.

TACOMA.—TACOMA THEATRE: The Lilliputians' engagement was very successful. The audiences were composed largely of Germans, but the English speaking spectators were fully as enthusiastic as the Germans. The novelty of the entertainment is without doubt one of its strong features. The Mestayer-Vaughn co. in the Grab Bag 3, 4 to small houses. A. M. Palmer's Madison Square co. in Alabama, A Pair of Spectacles and A Man of the World 5, 6 drew full houses. Every man that ever lived on a farm, and who saw Charles L. Harris as Squire Tucker, was positive that he knew just such a character when a boy.

SPOKANE FALLS.—AUDITORIUM: The Limited Mail 3, 4 to good houses. A Royal Pass and Evans and Hoey are the next attractions.

WEST VIRGINIA

WHEELING.—GRAND OPERA HOUSE: This house will open 21, 22 with Hicks Sawyer Minstrels.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE: Superior has had the good fortune, owing to the efficiency of Manager Condon's labors, to witness some very pleasing entertainments this Summer; not the least among which was Charles Frohman's co. in Wilkinson's Widows 6 which taxed the capacity of the house. The piece abounds in ludicrous situations, and is one of Gillette's most sparkling farce-comedies. Mrs. Dion Boucicault as Mrs. Percival Perrin elicited only praise from the most hypercritical. Joseph Holland as Percival Perrin; Thomas Burns as Major Mallory; Esther Lyon, Frederick Bond and others were strong in their respective parts. The National Pageant, under the direction of Cora Scott Pond, was presented by local talent 7, 8 to good houses. As the title implies, it is a series of representative historical sketches of American

OUT OF TOWN THEATRES.

Amherst, Mass.
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Built 1889. On N. L., N. & Mass. R. R.
10,000 PEOPLE TO DRAW FROM. 700 STUDENTS.
Seating capacity, 1,000. Heated by steam. Lighted by gas.
Now booking for season 1891-92.
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ELEVENTH AVENUE OPERA HOUSE.
POPULATION 35,000. ONLY THEATRE IN THE CITY. SEATING CAPACITY 1,100. ALTOONA IS AN A1 SHOW TOWN.
Now booking for season 1891-92.
Holiday dates are open.
E. D. GRISWOLD, Manager.

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POPULATION, 4,000. SEATING CAPACITY, 600. SCENERY COMPLETE. STAGE, 25x40.
Few open dates in June, July and August. Now booking for season 1891-92. Write for dates.
A. E. SHUMAN, Manager.

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NO CHEAP SHOWS ARE WANTED. TO FILL ODD DATES, BUT SPECIAL TERMS TAKEN TO ADVERTISE WELL, ALL ATTRACTIONS.
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1ST CLASS IN EVERY RESPECT. SEATING CAPACITY, 1,000. LOCATED ON GROUND FLOOR.
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POPULATION 4 TOWNS ALL ONE, 25,000. FIRST CLASS HOUSE. SEATING CAPACITY, 1,000. BEST SHOW TOWN IN THE NAUGATUCK VALLEY. Now booking season 1891-92.
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THE STATE CAPITAL. POPULATION INCLUDING SUBURBS, 15,000. ONE OF THE HANDSOMEST IN THE SOUTH. SEATING CAPACITY, 1,400.
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BOTH UNDER MY MANAGEMENT AFTER AUGUST 1st, 1891, FOR FIRST-CLASS ATTRACTIONS ONLY.
For time and terms address
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Two large dressing-rooms; four private boxes; lighted with gas; heated by furnace; thirteen sets of scenery; two fine drop curtains; handy baggage room.
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POPULATION OF LYONS AND FULTON OVER 10,000. CONNECTED BY HIGH BRIDGE OVER MISSISSIPPI RIVER. CAPACITY 1,000. STAGE 27x60. Full Set Sosman and Landis scenery. Electric Lights. Folding Opera Chairs. Chicago, 140; Davenport, Ia., 90; Dubuque, 60 miles. Has the C. & N. W. & M. & St. P. C. B. & Q. C. B. & N., & B. C. R. & N. RRds. Now Booking season 1891-92.
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On the Ground Floor. Capacity, 1,000. Stage, 40x65. On one attraction per week, and that to good business.
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ONLY THEATRE IN TOWN. SEATING CAPACITY, 850. POPULATION, 10,000. First-class attractions playing to good business. Now Booking for Season 1891-92.
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SEATING CAPACITY, 700. POPULATION, 14,000. RENT $25, INCLUDING SCENERY.
Hall now being thoroughly renovated and refreshed.
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House now undergoing extensive repairs. Entire new Scenery, Drop Curtain, &c.
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history. It was admirably staged. Burt Shepard's Minstrels to a light house 5.

RACINE.—BELLE CITY OPERA HOUSE: London Gaiety Girls gave a fair variety performance to light business. ——ARENA: Wallace's Circus to big business 4, which was well deserved.

CHESTER. GRAND OPERA HOUSE: Baldwin-Melville co. to good business week of 3 8. The regular season will open 24 with The Rustler. Bottom of the Sea 25; Hettie Bernard-Chase 28.

JANESVILLE.—MYER'S GRAND OPERA HOUSE: This house will open for the season 26 with The Fast Mail. Manager P. Z. Myers has just returned from the East, and has made some unusually fine bookings. The Theatre has been brightened up and incandescent lights added.

LA CROSSE.—THEATRE: Sol Smith Russell will open this house 28.——ITEMS: Eugene Robinson's Floating Palaces 7 to fair business. They were billed here for 6, 7, but ran aground on a sand bar and did not get off for twenty-four hours. The Government steamer *Gen. Barnard* went to their assistance.—Jay Wilson, of The Cadi, is spending the Summer here at his home.

ASHLAND.—GRAND OPERA HOUSE: Baldwin-Melville co. week of 2 to good business. Performances very satisfactory.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: Manager Jacques is having the house thoroughly renovated and newly carpeted. The Peninsular Fair of Western Canada will be held at Chatham Sept. 29-Oct. 2.

HALIFAX.—ACADEMY OF MUSIC: Adelaide Randall and co. finished two weeks 8 to good business. The co. was under the management of H. F. Trask, and they have steadily improved since their arrival here. James A. Gilbert appeared in his great performance of Gaspard in The Chimes c, and received a double curtain call.

MONTREAL.—QUEEN'S OPERA HOUSE: The Roth Lyric Opera c. closed their season of light opera 8. During the last week the co. appeared in The Bat, Chimes of Normandy, Black Hussar, Pinafore, and Mikado. They were all given in first-class style to enthusiastic audiences. At the farewell performance when the ever-popular Mikado was played it seemed as if the audience would never tire of the favorite airs which were redemanded again and again. At the close of the opera the co. joined in singing "God Save the Queen" and "Auld Lang Syne," and the audience gave them a hearty cheer in answer. The co. has made many friends in Montreal, and will be sure of a warm welcome whenever they return. THEATRE ROYAL: This popular resort opened 10 to big business. The attraction was Little Lord Fauntleroy. If the opening co. is a sample of what is to follow, this season will be one of the best that the Royal has seen. The performance was excellent. Carl Haswin was the Earl and Ada Flemming, Cedric. The orchestra has been strengthened by several new members and, under the direction of R. Cavello, rendered some fine selections. The Midnight Alarm next. LYCEUM OPERA HOUSE: Herbert's Burlesquers opened 10 in a burlesque upon Offenbach's Princess of Trebizonde. G. M. Herbert and Fanny Bernard appeared in the principal roles.——ITEMS: Treasurer Rohelt, of the Royal, who met with a runaway accident in New York, is here, and looking none the worse for his mishap. He wishes to be remembered to THE MIRROR.—Hilda Hollins, of the Roth Opera co., deserves special mention for her work as Germaine in the Chimes of Normandy.

☞ The rate for cards in Managers' Directory is $1 per line for three months.

MANAGERS' DIRECTORY.

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Population, 5,000. Only theatre in the city. House lighted with electricity. Live town. 16 miles from Chicago. Now booking for 1891-92.

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on the ground floor. Elegant dressing rooms, comfortably heated, lighted by electricity, etc. First-class attraction only are being booked. Fair week (Sept. 21 to 26) open. Opera company preferred. Managers having open time, write or wire
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Just refurnished. Seats 550. Population, 4,000. Complete scenery. Open dates.

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Very best hotel and railroad facilities.
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The Cleanest and Best Conducted Theatre in the State. One square from the New Hotel Albert. Direct railroad connections with Birmingham, Mobile, Montgomery, Anniston, Vicksburg, Meridian, Atlanta, Columbus, Chattanooga and Pensacola. Now booking for season of 1891-92.
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Midway between Chattanooga and Memphis, on three railroads. Population in and around Sheffield, 15,000. Seating capacity, 800. New theatre, and only one lighted by electricity. Open dates from Sept. 1, 1891. DAVEGA & CO., Managers.

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Seats 1000. Gas and Electric Lights. Steam heat. Height to grooves 14 feet, to rigging loft 32 feet, between fly galleries 40 feet, wall to wall 47 feet. Open time for good attractions. Sharing terms.

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Population 3,500. Now booking first-class attractions only for coming season. Managers having open time write for dates. Stage newly furnished with the largest set of scenery and set pieces of any house in Western Pennsylvania, outside of Pittsburg.

Troupes playing this town can play following night in Wheeling, Washington, McKeesport, Greensburg or Uniontown.

COOKE AND McSNELL, Managers.

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Pop. 6,000.
Now booking first-class attractions only for coming season. Managers having open time write for dates. Seating capacity, 700. Good show town.
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HOTELS, ETC.

KEOKUK, IOWA.

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There are only two daily newspapers in Keokuk, Iowa. The Constitution-Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution-Democrat. There is no dispute as to price. It is an attempt to save money, at the expense of the companies. Companies are entitled to a reasonable amount of daily newspaper advertising, but do not get it in Keokuk. Have the contract right.
CONSTITUTION-DEMOCRAT CO.

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MEANINGS."

"Everything means something, doesn't it?" said Dolly, irrelevantly.

"Put it another way," I had to say.

"There isn't any other way. Look! that what I mean."

We were on the long pier, watching the tide run out. Dolly pointed to some dead ribbons of seaweed that rattled about the wood just below us.

"I suppose," she went on, "I suppose that piece miscalculated. It came up on the last full moon flood-tide, and it hung there, as high as it could get. Poor thing! It could only die there—that means something. When the water gets low enough the ends of the eel-grass will show, and the lower the tide gets the longer the ends float, till they lie on the flats like a shiny green carpet and the water creeps from under. No matter how high the tide runs, the green blades rise only their own length. I suppose they are wiser!"

She loosened the faded ribbon of weed with her parasol point. It cracked and fell, and floated away.

"If it was ambitious," I said gropingly, "it has its wish."

"Yes, but the poor thing is dead. That means something, too."

"How gloomy!"

"Things that mean things always are. Fill a box with the shells and pebbles over there. Cover the box and shake it, and shake it, and shake it. Open it, and you will find all the big pebbles on top. Of course, some of them have got all ground up, and they have sifted down with the dust of others and with the small ones. Some of the on-top ones are all smooth and shiny; others are scratched and marred. Some have split and are beautiful on the broken side. But, oh dear, for the gone-to-pieces ones and the poor small ones under! That means something. And it's gloomy or not, according as you are a big or a small pebble. All of these meanings are double."

Dolly moved her hands in a vague gesture. "And the more you see the double the sadder they are. That lighthouse out there! Ships are warned from the rocks, and they bless the light. But in the morning hundreds of birds have beaten out their lives against the glass, and lie dead about the lighthouse steps.

The roots in the ground would freeze through the long cold if the snow didn't cover them, but much the poor little leaf that pushes up too soon and gets nipped knows of that."

"Dear Dolly, what has come to you?"

"It's you—telling me to put things another way. When the sea is gone and the flats lie bare, how much stronger the scent of the salt will be! That means something, too. You can push together two handfuls of sand and make one of it. But metal must be tortured and burned and welded, and who can separate either the sand or the metal again into just the same two pieces? You can cut a green peach through and through like wax; if you wait, the stone will stop your knife. The fringe on the shade of a night-lamp sways the least in the world, and great shadows tremble all over the room."

"Dolly, dear, you are—"

"A little crazy? No more than we all are, and if I understood these things clearly I should be 'wise,' and my eyes would be like a child's."

"If you lie in the grass out there," she went on, (you know how nice it is when the season is over, to get away somewhere) "if you lie in the grass the green stems will seem to fill up the whole world, and the sunshine streaks through with a splendor stained glass never yet made down cathedral aisles, and the whirr of a bird's wings that starts up near you might be the rush of an angel's flight. We don't get close enough to things. Or maybe we can't. We have forgotten so much. Yes, that's what I meant about a child's eyes. If you look into them all knowledge is there, and the calm that only knowing *all* can make. As children grow up and try to understand, their eyes are troubled. If we look into each other's faces—if we even look into the eyes of the one we love best in the world, presently two strangers are staring at each other and we are both frightened. The child you never saw before looks at you with eyes that know, you and in them you see peace. If we look into a glass our own eyes bring terror to us, because it is a stranger that looks through. We who do not know ourselves here, who lose our hold if fever frets us or if a sudden shock upsets our reason, or even when the night comes and we sleep—we think to 'be' for always; we think eternity will make right to us what time withholds; we think to live through death and to rejoice at righted wrongs and to understand all things. There is more of right here than we shall ever understand, and even so much as we do half learn seems so dark and is so hard that it would be better comfort to think of death as a forgetting and a rest forever than as another living and more of knowledge."

There were tears in her eyes. Then she laughed.

"It's past lunch time and I'm hungry. Besides, dear, I've just finished three weeks of one-night stands. Things look so different at low water. The tide is out—let's go."

POLLY.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Detroit, Mich., Aug. 17-22, Grand Rapids 23-29, Lansing 31, Jackson, Sept. 1, Adrian 2, Goshen, Ind., 3, Pullman, Ill., 4, Englewood 5.

ALLEN THEATRE: Cooperstown, N. Y., Aug. 17-22.

A SOCIAL SESSION: Ottumwa, Ia., Aug. 17-21, Chardan 22, Oskaloosa, 21-27, Trenton 29, Des Moines 31-Sept. 5, Bay City, Mich., 6, East Saginaw 8.

ATKINSON-LONDON: Valparaiso, Ind., Aug. 24-29.

ADA GRAY: Baltimore, Md., Aug. 17-22.

A. W. FREMONT: Valparaiso, Ind., Aug. 17, Logansport 18, Dayton, O., 20-22, Cincinnati 23-29.

AFTER DARK: Philadelphia, Pa., Aug. 15-22, Baltimore, Md., 24-29, Boston, Mass., 31-Sept. 5.

A HIGH ROLLER: New York city, Aug. 3-29.

A FAIR REBEL: New York city Aug. 3-29.

A STRAIGHT TIP: Chicago, Ill., May 31—indefinite.

A TURKISH BATH: Omaha, Neb., Aug. 17-21, Lincoln 23, Fremont 24, Hastings 26, Grand Island 27, Kearney 28, Cheyenne, Wyo., Sept. 3.

A BREEZY TIME: Louisville, Ky., Aug. 24-29.

AGNES HERNDON: Boston, Mass., Aug. 17-22, New York city 24-29, Newark, N. J., 31-Sept. 5.

BLUE JEANS: Chicago, Ill., May 31—indefinite.

BOBBY GAYLOR: Washington, D. C., Aug. 17-22.

BOTTOM OF THE SEA: Minneapolis Minn., Aug. 17-22, Eau Claire, Wis., 24, Oshkosh 25, Janesville, 27, Wheeling, W. Va., 27, Cumberland, Md., 28, Baltimore 31-Sept. 5.

BILL NYE COMEDY: New York city Sept. 7-19.

BAKER COMEDY: California, Mo., Aug. 18, 19, Windsor 20-22.

BEEBE-BARBOUR: Emporia, Kans., Aug. 17-22.

BLACK THORN: Brooklyn, E. D., Aug. 22-29, Fall River, Mass., 31-Sept. 2, Warren, R. I., 3, Westerly 4.

BIRDS OF A FEATHER: Saratoga, N. Y., Aug. 19, Whitehall 20, Rutland, Vt., 21, St. Albans, 22, Montreal, P. Q., 24-29, Toronto, Ont., 31-Sept. 5.

BELOW ZERO: Alpena, Mich., Aug. 17-22.

CHAS. A. GARDNER: New York city Aug. 22-29.

CUSTER (Fleming): Philadelphia, Pa., Aug. 24-29.

CRUISKEEN LAWN: New York city Aug. 22-Sept. 5.

CITY DIRECTORY: Cohoes, N. Y., Aug. 31.

CORNER GROCERY: Dayton, Wash., Aug. 21, Walla Walla 22, No. Yakima 24, Ellensburg 25, Olympia 26, Seattle 27, 28.

CARROLL JOHNSON: Detroit, Mich., Aug. 17-22.

CITY DIRECTORY: Fresno, Col., Aug. 18, Santa Barbara 19, Los Angeles 20-22, Sacramento 24, Ogden, Utah, 26, Salt Lake City 27-29, Denver, Col., 31-Sept. 5.

COUNTY FAIR: St. Paul, Minn., Aug. 31-Sept. 5.

DARLINGTON'S WIDOW: Waterbury, Conn., Sept. 7.

DANIEL SULLY: Newport, R. I., Aug. 22, Fall River, Mass., 25, New London, Conn., 26, New Haven 27, 28, Bridgeport 29, New York city 31-Sept. 5.

DEVIL'S MINE: Dayton, O., Aug. 17-19, Springfield 20, Fort Wayne 21, Huntington, Ind., 22, Chicago, Ill., 23-29, St. Louis, Mo., 30-Sept. 5.

DR. BILL: Easton, Pa., Aug 31, Hazleton Sept. 1, Allentown 2, Reading 3, Scranton 4, Wilkesbarre 5.

DOWN THE SLOPE: Columbus, O., Aug. 27-29.

DIXIE COMEDY: Richwood, O., Aug., 17-22, Washington, C. H., 24-29, New Castle, Ind., 31-Sept. 2.

EVANS AND HOLEY: Seattle, Wash., Aug. 18, Tacoma 20-22.

EDWARD HARRIGAN: New York city Sept. 7—indefinite.

EVANGELINE: Boston, Mass., Aug. 8-22.

EUNICE GOODRICH: Springfield, Ill., Aug. 16-22, Quincy 24-29, Decatur 31-Sept. 5.

E. H. SOTHERN: New York city Aug. 25—indefinite.

FREDERICK PAULDING: New York city Sept. 7-19.

FLEURETTE: New York city Aug. 24 Sept 5.

FIRE PATROL: New York city, Aug 24-29, Rochester, N. Y., 31-Sept. 5.

FABIO ROMANI: New York city, Aug. 15-22, Brooklyn, N. Y., 29-Sept. 5.

FROZEN DEEP: Chicago, Ill., Aug. 16-22.

FAST MAIL: Racine, Wis., Aug. 22, Milwaukee 23, Baraboo 24, Madison 25, Janesville 26, Beloit 27, Freeport, Ill., 28, Dubuque, Ia., 29, Clinton 31, Davenport Sept. 1, Muscatine 2.

FRANK DANIELS: Buffalo, N. Y., Aug. 24-29.

FRANK I. FRAYNE: Norwalk, Conn., Aug. 20, Naugatuck 21, Danbury 22, Baltimore, Md., 24-29, Philadelphia, Pa., 31-Sept. 5.

GEORGE C. STALEY: Helena, Mont., Aug. 18, Duluth, Minn., 28, 29, Minneapolis 30-Sept. 5.

HETTIE BERNARD-CHASE: Fond du Lac, Wis., Aug. 22.

HOSS AND HOSS: Amsterdam, N. Y., Aug. 24, Rome 25, Utica 26, Syracuse 27-29, Rochester 31-Sept. 2, Toronto, Ont., 3-5.

HENRY DRAMATIC: Michigan City, Ind., Aug. 26, Sept. 5.

HANDS ACROSS THE SEA: Chicago, Ill., Aug. 16-Sept. 5.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Providence, R. I., Aug. 24-29, Boston, Mass., 31-Sept. 5.

HARDIE AND VON LEER: London, Eng., Aug. 3-22, Sunderland 24-29.

H. C. ARNOLD: Bedford, Mass., Aug. 18, 19.

HERMANN COMEDY: Macon, Ill., Aug. 17-22.

IRISH HONOR: Brantford, Ont., Sept. 7-9.

INSIDE TRACK (Aker's): Cincinnati, O., Aug. 16-22, Cleveland 24-29.

JAMES REILLY: Grand Rapids, Mich., Aug. 17-22.

JAMES O'NEILL: Bridgeport, Conn., Sept. 10, Meriden 11.

JANE: New York city Aug. 3—indefinite.

JENNIE HOLMAN: Keytesville, Mo., Aug. 17-22.

JIM THE WESTERNER: Albany, N. Y., Aug 24, 25, Troy 26, Bridgeport, Conn., 27, Hartford 28, New Haven 29, Brooklyn, N. Y., 31-Sept. 5.

KIRK ARMSTRONG: Williamsport, Ind., Aug. 18, Valparaiso 19.

KATE CASTLETON: San Francisco, Cal., Aug. 17-22.

KIDNAPED: Paterson, N. J., Sept. 14-16.

KEEP IT DARK: Columbia, Pa., Aug. 22.

KATIE EMMETT: Sioux City, Ia., Aug. 16, Fremont, Neb., 19, Lincoln, 20, 21, Beatrice 22, Kansas City, Mo., 23-30, Wichita, Kan., 31-Sept. 1, Topeka 2, Leavenworth 3, Atchison 4, St. Joseph, Mo., 5.

KEPLER'S FORTUNES: Birmingham, N. Y., Aug. 18, Syracuse, 19, Bradford, Pa., 20, Erie 21, Lima, O., 22, Chicago, Ill., 23-29.

LEWIS MORRISON: San Jose, Cal., Aug. 24, 25, Stockton 26, Marysville 27, Fresno 28, 29, Santa Barbara Sept. 1, 2, Los Angeles 4-5.

LITTLE GOLDIE: Columbus, O., Aug. 17-22.

LYCEUM THEATRE (Frohman's): Sacramento, Cal., Aug. 16, Salt Lake City, Utah, 20-22, Denver, Col., 24-29.

LIMITED MAIL: Pittsburg, Pa., Aug. 17-22, Columbus, O., 23-29, Cincinnati 30-Sept. 5.

LILLIAN KENNEDY: New York city Aug. 17-22, Penn Yan 24, Elmira 25, Oneonta 26, Binghamton 27, Ithaca 28, Cortland 29, Auburn 31, Oswego Sept. 1, Baldwinsville 2.

LILLIAN LEWIS: Harlem, N. Y., Aug. 31-Sept. 5.

LYCEUM THEATRE (Sharpley's): Ottumwa, Ia., Aug. 17-22, Anamosa 24-29, Manchester 31-Sept. 5.

LITTLE TRIXIE: Marshalltown, Ia., Aug. 19.

LEORA E. LANE: Maitland, Mo., Aug 17-22.

LOST IN NEW YORK: Buffalo, N. Y., Aug. 17-22.

LATER ON: Detroit, Mich., Aug. 17-22.

LITTLE LORD FAUNTLEROY: Toronto, Ont., Aug. 17-22, Buffalo, N. Y., 24-29.

LITTLE TRIXIE (Robbin's): Cheybogan, Mich., Aug. 20, Petosky 23, Charlvoix 24, St. Ignace 26, Manistique 27, Escanaba 28.

MARIE HUBERT FROHMAN: Stamford, Conn., Aug. 20, Asbury Park, N. J., 24, 25, So. Norwalk, Conn., 26, Birmingham 29, Bridgeport 31-Sept. 1, New Haven 2, 3, Hartford 4, 5.

MAGGIE MILLER: Richwood, O., Aug. 17-22, Washington C. H. 24-29, New Castle, Ind., 31-Sept. 5, Kokomo 6, 7.

MACLEAN AND PRESCOTT: Lexington, Ky., Aug. 24-27, Mount Sterling 28, 29, Charleston, W. Va., 31, Sept. 1, Huntington 2, 3.

MIDNIGHT ALARM (Ransom's): Montreal, P. Q., Aug. 17-22, Toronto, Ont., 24-29, Buffalo, N. Y., 31-Sept. 5.

MY JACK (Walter Sanford's): Philadelphia, Pa., Aug. 13-22, Wilmington, Del., 24-26, Elizabeth, N. J., 27, 28, Brooklyn, N. Y., 29-Sept. 5.

MR. WILKINSON'S WIDOWS: New York city Aug. 24—indefinite.

MEN AND WOMEN: Chicago, Ill., Aug. 3-29.

MAY LOUISE AGNES: St. Peter, Minn., Aug. 22-22.

MARIE WAINWRIGHT: New York city Sept. 5—indefinite.

MINNA GALE: Philadelphia, Pa., Aug. 24-Sept. 12.

MCCARTHY'S MISHAPS: Trenton, N. J., Aug. 22.

MASTER AND MAN: Chicago, Ill., Aug. 16-22, St. Louis, Mo., 23-Sept. 5.

MARGARET MATHER: Portland, Me., Sept. 14-18.

MIDSHIPMITE ALARM (Thompson's): Clinton, N. J., Aug. 22, Flemington 24, Somerville 25, Newton 26, East Stroudsburg, Pa., 27, Berwick 28, Milton 29, Nanticoke 31, Luzerne Sept. 1, Olyphant 2.

MILTON NOBLES: Paterson, N. J., Aug. 27-29, Philadelphia, Pa., 31-Sept. 5.

MCKENNA'S FLIRTATION: Atlantic City, N. J., Aug. 13, 15, Asbury Park 20, Red Bank 21, Saratoga, N. Y., 24, Utica 25, Watertown 26, Oswego 27, Syracuse 28, 29, Buffalo 31 Sept. 2, Bradford, Pa., 3, Oil City 4, Erie 5.

NEFF COMEDY: Wichita, Kan., Aug. 17-22.

NAT C. GOODWIN: Englewood, Ill., Aug. 22-Des Moines, Ia., 24, Cheyenne, Wyo., 26, San Francisco, Cal., 31 Sept 5.

NEW YORK THEATRE (Griffith's): La Salle, Ill., Aug. 24-29.

NIOBE: New York city Aug. 31—indefinite.

NOSS JOLLITIES: Ashtabula, O., Aug. 18, Willoughby 19, Norwalk 20, No. Baltimore 21, Fostoria 22, Adrian, Mich., 24, Hillsdale 25, Sturges 26, Plainwell 27, Otsego 28, Allegan 29, Battle Creek 31.

OLIVER W. WREN: Unionville, N. Y., Aug. 18, Blairstown, N. J., 19, Portland, Pa., 20, East Stroudsburgh 21, Frenchtown, N. J., 22, Florence 24, Riverside 25, Palmyra 26, Haddonfield 27, Medford 28, Pemberton 29, Tom's River 31.

ONE OF THE FINEST: Adams, Mass., Aug. 17, Westfield 18, Holyoke 20, Palmer 21, Willimantic, Conn., 22, Southbridge 24, Webster 25, Putnam, Conn., 26, Woonsocket, R. I., 27, Fall River, Mass., 28, Brockton 29.

O'FLYNN IS MINE: Ilion, N. Y., Aug. 18, Canastota 19, Rome 20, Amsterdam 21, Glens Falls 22, Little Falls 24, Herkimer 25, Saratoga Springs 26, Schenectady 27.

OLD HOMESTEAD: Albany, N. Y., Aug. 31-Sept. 5.

OLD JED PROUTY: Fitchburg, Mass., Aug. 24.

OH, WHAT A NIGHT: Kent, O., Aug. 20, Ravenna 27, Warren 28, Beaver Falls, Pa., 29, Salem, O., 31, Massillon Sept. 1.

PAIR OF JACKS: Mansfield, O., Aug. 13-19, Bucyrus 20, Lima 21, Bowling Green 22, Findlay 24, Kenton 25, Tiffin 26, Bellefontaine 27, Ilena 28, Ashland 29, Springfield 31, Piqua Sept. 1, Marion, Ind., 2, Indianapolis 3-5.

POWER OF THE PRESS: Brooklyn, N. Y., Aug. 31-Sept. 5.

PAVILION THEATRE: Cayuga, Can., Aug. 18, Dunville 19, Welland 20.

PARAGON THEATRE: Iowa City, Ia., Aug. 17-22.

PRESIDENT: Chicago, Ill., Aug. 15-29.

PAT MALONEY: Monson, Me., Aug. 18, Greenville 19, Guilford 20, Dover 21, Pittsfield 22.

PAYTON COMEDY: Shoberly, Mo., Aug. 10-15.

ROBERTSON-HOLMES COMEDY: Effingham, Ill., Aug 17-22, Hoopston 24-29, Farmer City 31-Sept. 5.

ROLAND REED: Boston, Mass., Aug. 17-22, New York city 24 Sept. 5.

RICHARD MANSFIELD: New York city July 27—indefinite.

ROSE COGHLAN: New York city, Aug. 20 Sept 5.

RUBY LAFAYETTE: Rockport, Tex., Aug. 6-22.

ROBERT MCGIBLEY: Idaho City, Idaho, Aug. 17-21.

RAYMOND COMEDY: Winchester, Ill., Aug. 17-22, Brighton 24-29, Bunker Hill 31 Sept. 5.

SOUDAN: New York city Sept. 7—indefinite.

SOAP BUBBLE: Indianapolis, Ind., Aug. 17-22.

SADIE FARLEY: Ironton, O., Aug. 17-22.

SOL SMITH RUSSELL: Minneapolis, Minn., Aug. 24-29.

SACKETT-KINZIE: Waukesha, Wis., July 20 Aug. 29.

SPOONER-PAYTON: Beatrice, Neb., Aug. 17-22.

SENTER PAYTON: Lehigh, Ind. Ter., Aug. 17-22.

STANDARD THEATRE (Ramage's): Elgin, Ill., Aug. 17-22, South Bend, Ind., 24-29, Logansport 31-Sept. 5.

SPOONER COMEDY: Council Bluffs, Ia., Aug. 17-22, Harlan 24-29, Des Moines 31-Sept. 5.

SI PLUNKARD: Brainard, Minn., Aug. 19, Little Falls 20, St. Cloud 21, Anoka 22.

TUXEDO: Buffalo, N. Y., Aug. 16, 17.

THE HARVEST MOON: Washington, D. C., Sept. 7-12.

THE STILL ALARM: New York city Aug. 31-Sept. 12.

THE KHEDIVE: New York city Aug. 24—indefinite.

TWO SISTERS: Rockland, Me., Aug 18, Bath 19, Bangor 20, Portland 21, 22, Biddeford 24, Rochester, N. H., 25, Portsmouth 26, Haverhill, Mass., 27, Lynn 28, 29, Waltham 31, Chelsea Sept. 1, So. Framingham 2, Marlboro 3.

THE BOY TRAMP: Buffalo, N. Y., Aug. 17-22.

THE BLACK MASQUE: New York city, Aug. 24-Sept. 5.

THOMAS E. SHEA: Thomaston, Me., Aug. 17-19, Bucksport 20-22, Bangor 24-29, Portland 31-Sept. 5.

THE MERCHANT: Brooklyn, N. Y., Aug. 23-29.

TWO OLD CRONIES (Willis): Tamaqua, Pa., Aug. 19, Pittston 20, Scranton 21, Detroit, Mich., 24-29.

THE STOWAWAY: Buffalo, N. Y., Aug. 20-22.

THE OLD, OLD STORY: Catskill, N. Y., Aug. 24, Troy 25, Syracuse 27, Niagara Falls 27, Jackson, Mich., 28, Valparaiso, Ind., 29, Milwaukee, Wis., 30-Sept. 2, Fond du Lac 3, Appleton 4, Eau Claire 5.

TOM SAWYER (Burton's): Pittsburg, Pa., Aug. 17-22, Cincinnati, O., 23-29.

THE HUSTLER: Bozeman, Mont., Aug. 18, 19, Butte 20-22, Helena 24, 25, Missoula 26, Spokane Falls, Wash., 27-29, Portland, Ore., 30-Sept. 5.

TRESSEL COMEDY: Connersville, Ind., Aug. 31-Sept. 5.

TWELVE TEMPTATIONS: Spokane Falls, Wash., Aug. 30-22.

UNCLE TOM'S CABIN (Middaugh's): Smithport, Pa., Aug. 18, Port Allegany 19, Emporium 20, Reynoldsville 21, Punxsutawney 22, Du Bois 24, Wilcox 25, Kane 26, No. Clarendon 27.

U AND I: Paterson, N. J., Aug. 21, 22, Jersey City 24-Sept. 5.

UNCLE HIRAM: Washington, D. C., Aug. 17-22.

UNCLE ISAAC: Cleveland, O., Aug 17-22, Pittsburg, Pa., 24-29, Louisville, Ky., 31-Sept. 5.

WILLARD GORTON: Winchester, Ind., Aug. 18, 19, Farmland 20-22, Knightston 24-29, Connersville 31-Sept 5.

WALL COMEDY: Ada, O., Aug. 17-22, Ravenna 24-29.

WOLFORD-SHERIDAN: Cincinnati, O., Aug. 16-22, St. Louis, Mo., 23-29.

WAITE COMEDY: Muncie, Ind., Aug. 17-22.

VON VONSON: Peoria, Ill., Aug. 18, Keokuk, Ia., 19, Quincy, Ill., 20, Burlington, Ia., 21, Davenport 22, Chicago, Ill., 24-Sept 5.

OPERA AND CONCERT.

ANNANDALE-HAMILTON OPERA: Richmond, Va., Aug. 18-22.

AMERICAN LADIES' CONCERT: Fort Worth, Tex., Aug. 17-Sept. 1.

ANDREWS' OPERA: Peoria, Ill., July 6—indefinite.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BOSTON IDEAL CONCERT: Erie, Pa., Aug. 16-21, Saratoga 25-29.

BOSTONIANS: New York city Sept. 28—indefinite.

BAKER OPERA (At: Cleveland, O., May 25-Aug. 22, Canton 24-26, Alliance 27-29, Youngstown 31-Sept. 5.

CASINO OPERA (Simonson's): St. Louis, Mo., June 7—indefinite.

CARLETON OPERA: Washington, D. C., Aug. 17-29.

CASINO OPERA: Atlantic City, N. J., July 6—indefinite.

DE WOLF HOPPER OPERA: New York city, May 4—indefinite.

GILBERT OPERA: Providence, R. I., June 8 indefinite.

GAIETY OPERA: Boston, Mass., July 8—indefinite.

GARROW OPERA: Pittsburg, Pa., July 27—indefinite.

IZZEL OPERA: Baltimore, Md., June 22—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

MCCAULL OPERA: New York city May 11—indefinite.

MILLIKEN OPERA: Wilkesbarre, Pa., Aug. 24.

PEARL OF PEKIN: Scranton, Pa., Aug. 26.

SCHUBERT CONCERT: Grand Junction, Col., Aug. 18, Leadville 19, 20, Carson City 21, 22, Ouray 25.

SPENSER OPERA: St. Louis, Mo., June 8—indefinite.

SLOCUM OPERA: Montreal, P. Q., June 22—indefinite.

SWAIN'S OPERA: Jacksonville, Ill., Aug 19, 20.

WILBUR OPERA: Rockford, Ill., Aug. 31-Sept. 5.

VARIETY AND BURLESQUE.

ADONIS FOUR: Baltimore, Md., Aug. 17-22.

BOSTONIA CREOLES: Chicago, Ill., Aug. 20-23, Bourbon, Ind., 24, Warsaw 25, 26, Columbia 27, 28.

CITY CLUB: Philadelphia, Pa., Aug. 17-29.

CREOLE BURLESQUE: Philadelphia, Pa., Aug. 24-29, Baltimore, Md., 31 Sept. 5.

FRENCH FOLLY BURLESQUE: New York city Aug. 24-29.

GUS HILL: Newburg, N. Y., Aug. 17, Kingston 19, New Brunswick, N. J., 20, Asbury Park 21, Long Branch 22, Trenton 24, Elizabeth 25, Wilmington, Del., 26, Lancaster, Pa., 27, Easton 28, Allentown 29, Reading 31, Pottsville Sept. 1, Williamsport 2, Wilkesbarre 3, Pittston 4, Scranton 5.

HENRY BURLESQUE: Amsterdam, N. Y., Aug. 18, Glens Falls 19, Saratoga 20, Schenectady 21, New York city 22-29.

HOWARD BURLESQUE: New York city Aug. 31-Sept. 5.

LONDON GAIETY GIRLS: Detroit, Mich., Aug. 17-22.

LESTER AND WILLIAMS: Philadelphia, Aug. 15-22.

LILLY CLAY GAIETY: Philadelphia, Pa., Aug. 31-Sept. 5.

MAY RUSSELL BURLESQUE: Toledo, O., Aug. 17-22.

NELSON'S WORLD: St. Louis, Mo., Aug. 22-29.

NONPAREIL BURLESQUE: Cincinnati, O., Aug. 17-22.

NIP AND TUCK SPECIALTY: Minneapolis, Minn., Aug. 24-29.

POSEY PASTOR'S SPECIALTY: Sarat ga, N. Y., Aug. 18, Springfield, Mass., 19, Hartford, Conn., 20, Worcester, Mass., 21, Newport, R. I., 22, Boston, Mass., 24-29.

TURNER'S ENGLISH GIRLS: Chicago, Ill., Aug. 22-29.

TURNER'S GAIETY GIRLS: Pittsburg, Pa., Aug. 23-22.

WHALEN AND MARTELL: Cincinnati, O., Sept. 20-26.

MINSTRELS.

AL. G. FIELD: Urbana, O., Aug. 18, Richmond, Ind., 19, Connersville 20, Anderson 21, Indianapolis 22, Logansport 24, Marion 25, Piqua, O., 26, Dayton, 27, Springfield 28, Hamilton 31.

BEACH-BOWERS: Aurora, Mo., Aug. 18, Webb City 19, Joplin 20, Petersburg, Kans., 21, Parsons 22, Fort Scott 24.

BARLOW BROTHERS: Pottstown, Pa., Aug. 18.

CLEVELAND'S GREATEST EFFORT: Staunton Va., Aug. 18, Cumberland, Md., 19, Altoona, Pa., 20, Wheeling, W. Va., 21, Washington, Pa., 22, Pittsburg 24-29.

CLEVELAND'S EIFFEL TOWER: Memphis, Tenn., Aug. 18, Helena, Ark., 19.

DOCKSTADER: Albany, N. Y., Aug. 18, Saratoga 19, Hudson 20, Troy 21, Cohoes 22, Boston, Mass., 24-29.

GEORGE WILSON: Winston, N. C., Aug. 18, Charlotte 19, Danville, Va., 20, Lynchburg 21, Charlottesville 22, Roanoke 24, Bristol, Tenn., 25, Knoxville 26, Chattanooga 27.

GORMAN BROTHERS: Galesburg, Ill., Aug. 18, Burlington, Ia., 20, Keokuk 21, Quincy, Ill., 22, Hannibal, Mo., 24, Springfield, Ill., 25.

PRIMROSE AND WEST: Waterbury, Conn., Aug. 18, Paterson, N. J., 20, Newark 21, 22.

CIRCUSES.

ADAM FOREPAUGH: Denver, Col., Aug. 18.

BARNUM AND BAILEY: Saginaw, Mich., Aug. 18, Jackson 19, Grand Rapids 20, Kalamazoo 21, Elkhart, Ind., 22.

DOWNIE AND GALLAGHER: Akron, O., Aug. 18, 19, Ravenna 20, Warren 21, Niles 22.

HARRIS: Cloverport, Ky., Aug. 18, Hamsville 19, Owensboro 20, Henderson 21, Corydon 22.

HUNTING: Bordentown, N. J., Aug. 18, Trenton 20, 21, Bristol, Pa., 22.

IRWIN BROTHERS: Worcester, Mass., Aug. 18.

JOHN ROBINSON: Lachute, P. Q., Aug. 18, Three Rivers 19, Quebec 20, 21, Joliette 22, Farnham 24, Sherbrooke 25, Sorel 26, St. Hyacinthe 27, St. Johns 28, Valleyfield 29.

MARIELLE: Enfield, Ill., Aug. 18-22.

PROFESSOR WILLIAMS: Two Harbors, Minn., Aug. 18, Hinckley 19, Taylor's Falls 20, Stillwater 21.

RINGLING BROTHERS: Morris, Ill., Aug. 18, La Salle 19, Pontiac 20, Monticello 21, Tuscola 22, Shelbyville 24, Charlton 25, Paris 26.

SELLS BROTHERS: Corvallis, Ore., Aug. 18, Albany 19, Salem 20, Eugene City 21, Roseberg 22, Medford 24, Yreka, Col., 25, Redding 27, Red Bluffs 28, Willard 29, Chico 31.

TAYLOR: Reinbeck, Ia., Aug. 19, Grundy Centre 20, Gladbrook 21, Tama City 22.

WASHBURN AND ARLINGTON: Havre de Grace, Md., Aug 18, Washington, Del., 19, Dover 20, Smyrna 21, Milford 22.

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BRISTOL'S (D. M.) EQUINES: Brooklyn, N. Y., Aug. 17-22, Newark, N. J., 24-29, Washington, D. C., 31-Sept. 5.

FISHER'S CARNIVAL: Petersburg, Va., Aug. 17-22.

JAMES DEWITT MILLER: Warrensburg, Mo., Aug. 17-19, Cuba, N. Y., 22, 24, Poughkeepsie 29.

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As Produced at the Lyceum Theatre, March 9, 1891

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